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ABSTRACT

A study investigated the effects of a fine arts program on elementary school students relative to methods used, student development, student attitudes toward school, and student achievement and motivation to learn. After developing and implementing a 12-week integrated fine arts curriculum, 95 elementary school students' pre- and post-questionnaire responses with observations and performance in a final program were compared. Data suggest that students with education in the arts are more socially accepted, have higher self esteem, and are more motivated to perform at higher academic levels. Parents (n=82) were also surveyed regarding their child's self esteem, motivation, and availability of support from the school. Parental satisfaction with the school's fine arts program was measured in a survey, and high results were reported. Theorists in the field of multiple intelligences assert that the arts recognize spatial, musical, kinesthetic, interpersonal, and intrapersonal intelligence. Typically only two intelligences were addressed in elementary school: mathematics/logic and linguistics. If arts education is utilized as an important instructional tool, the educator should be able to plan instruction to address all of the intelligences, so that students will have a greater chance to enhance knowledge and grow as human beings. Includes questionnaire data. (Contains 49 references.) (Author/BT)

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ED 475 611

THE EFFECT OF AN ELEMENTARY FINE ARTS PROGRAM ON STUDENTS ATTITUDES AND DEVELOPMENT

A Thesis

Presented to

The Faculty of the Master of Arts Degree Program

Salem International University

In Partial Fulfillment

Of the Requirements for the Degree

Master of Arts in Education

by

Beverley Swann-Hudkins

May, 2002

SO 034 761

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ABSTRACT

This study investigated the effects of a fine arts program on elementary school students, their development, attitudes towards school, and their achievement and motivation to learn. After developing and implementing a twelve-week integrated fine arts curriculum, the researcher compared ninety-five elementary school students' pre- and post-questionnaire responses with observations and performance in a final program. The data suggested that students with education in the arts are more socially accepted, have higher self-esteem, and are more motivated to perform at higher academic levels. Eighty-two parents were also surveyed regarding such issues as their child's self-esteem, motivation and availability of support from the school. Parental satisfaction with the school's ability to promote their children's self-esteem through a fine arts program was measured by means of a survey, and high results were reported.

Individual potential is thought to be comprised at least seven intelligences; typically only two, math/logic and linguistics, are addressed in the elementary school curriculum. Theorists in the field of multiple intelligences assert that the arts recognize the other intelligences: spatial, musical, kinesthetic, interpersonal, and intrapersonal. Human success depends on an individual's ability to properly function in society. Many students may not process knowledge logically and linguistically, but if given the opportunity, may successfully improve academic achievement through the arts. The fine arts are curriculum areas that easily lend themselves to the teaching of all seven of the intelligences. Some theorists, as a means of developing positive self-esteem are suggesting the integration of arts education into other areas of the curriculum. If it is utilized as an important instructional tool, the educator should be able to plan instruction to address all of the intelligences, so that students will have a greater chance to enhance knowledge and grow as successful human beings.

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Chapter 1

Introduction

BACKGROUND

Music, visual arts, theatre and dance are the components that make up the fine arts. The fine arts are an essential part of basic education whose primary purpose in the schools is to develop the emotional realm, promote cultural literacy, and provide the opportunity for all students to take risks. Arts education also stresses the value of the quality of life, thereby enriching and enhancing the lives of all (Farr, 1990).

Dr. Howard Gardner, professor of Education at Harvard University and co-director of Project Zero, proposes, "Reason, intelligence, logic, and knowledge are not equivalent." Howard Gardner (1983) projected a new view of intelligence that is rapidly being included in school curricula. In his Theory of Multiple Intelligences, Gardner extended the perception of intelligence to also embrace such areas as music, spatial relations, and interpersonal knowledge in addition to mathematical and linguistic aptitude.

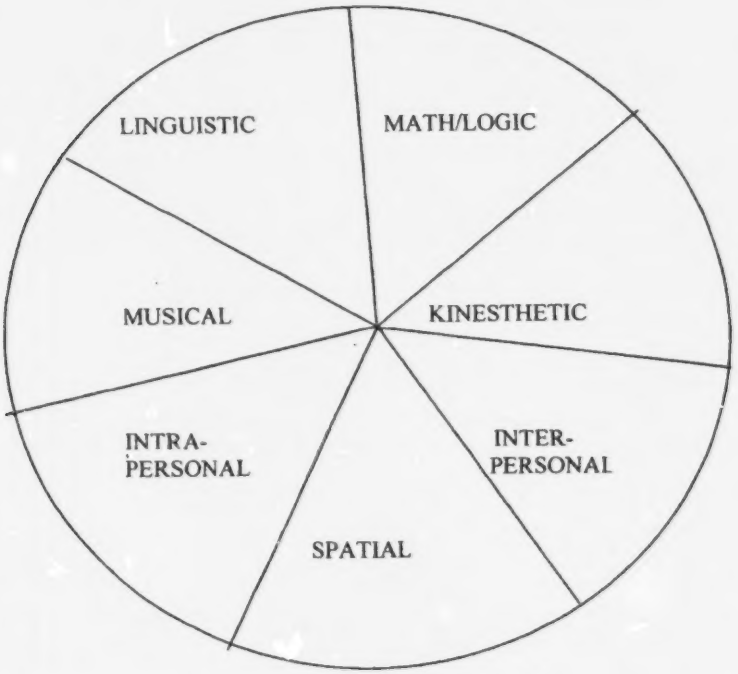
Students need access to all styles of learning that will increase the level of knowledge in all areas of intelligence (Gardner, 1983). Gardner characterizes intelligence as "the capacity to solve problems or to fashion products that are valued in one or more cultural setting", (Gardner & Hatch, 1989). He utilized biological as well as cultural research to formulate a list of seven intelligences. This outlook on intelligence is different from the traditional view, which typically identifies only two levels of intelligences, linguistic and computational. Therefore, focusing only on the mathematical and linguistic intelligences only reduces the importance of other forms of knowledge (Gardner, 1983).

The seven intelligences Gardner defines are:

- Logical-Mathematical Intelligence: consist of the ability to perceive patterns, reason deductively and think logically. It is most often linked with scientific and mathematical thinking.
- Linguistic Intelligence: involves having a mastery of language. It comprises the ability to express oneself rhetorically or poetically. It also allows an individual to utilize language as a means to retain information.
- Spatial Intelligence: gives one the knack to influence and create mental images in order to resolve problems. This intelligence is not restricted to visual domains. Gardner comments that spatial intelligence is also produced in blind children.
- Musical Intelligence: includes the potential to recognize and compose musical tones, pitches, and rhythms. (Auditory functions are required for a person to develop this intelligence in relation to pitch and tone, but it is not needed for the knowledge of rhythm.)
- Bodily-Kinesthetic Intelligence: encompasses the ability to utilize one's mental abilities to coordinate one's own bodily movements. This intelligence challenges the popular belief that mental and physical activities are unrelated.
- The Personal Intelligences: consist of interpersonal and intrapersonal intelligences. Interpersonal includes feelings and intentions of others whereas intrapersonal is the ability to understand one's own feelings and motivations. These two intelligences are separate from each other.

However, because of the close relationship between these intelligences in most cultures, interpersonal and intrapersonal are often associated. Even though they are structurally separated from each other, Gardner maintains that the seven intelligences

rarely ever function independently. Rather, the intelligences are utilized concurrently and characteristically balance each other as individuals expand skills or resolve problems.



GARDNER'S SEVEN INTELLIGENCES

The insertion of fine arts education in the curriculum at a small rural school offers an opportunity to study the effects of fine arts education on an elementary age child's academic/social development and self-esteem.

PURPOSE OF THE STUDY

The purpose of this study was to investigate the hypothesis that education in the arts has a positive effect on elementary age students' attitudes and perceptions toward school, their achievements, and motivation to learn.

RESEARCH QUESTIONS

The researcher conducted the study by considering a combination of questions regarding the effect of an elementary fine arts program on students' attitude and development. The question is: Does integration of a fine arts program have a measurable effect on students' attitudes toward school, their achievement, and motivation to learn?

HYPOTHESIS

It is hypothesized that elementary children who are exposed to a fine arts program will experience an increase in attitudes toward school, work harder toward their achievement, and show greater motivation to learn. To support this hypothesis, two surveys were administered to measure the before and after effects of certain aspects of the fine arts on student development.

ASSUMPTIONS

Assumptions of the study include: that the sample is adequate in size, that the students are typical of those ages five through nine; that the small rural school in this study taught all aspects of fine arts for a controlled period of time; that the instrument devised to survey the students' thoughts on self-esteem and personal development was valid and reliable; and that the parent survey was equally valid.

LIMITATIONS OF THE STUDY

The limitations of the study are that the questionnaire relied on the objectivity of the students, parents and other participants in the study. It was limited to one school with eighty-two parent participants and ninety-two students. Participants were under no

pressure when answering questions, names were not required, and envelopes were utilized to assure complete privacy.

DEFINITION OF TERMS

ACT: an acronym for Advanced Core Test, an instrument used in the college admission process to measure academic performance.

Creativity Quotient Fallacy: belief that a single test can tell us all we need to know about a person's creative potential.

Fine Arts: the study of music, visual arts, theatre and dance.

Formal Curriculum: reading, writing, social science, math and science.

Hidden Curriculum: is self-discipline, self-motivation, self-esteem, and social interaction.

Intelligence: the biological and psychological potential to learn.

Intelligence Quotient (IQ): a number meant as a measure of a person's intelligence. It is obtained by taking the ratio of a person's mental age as measured by a standardized test, and the person's age in years, and multiplying the ratio by 100.

Interpersonal Intelligence: the ability to understand other people: what motivates them, how to work effectively with them, and how to lead or follow them.

Intrapersonal Intelligence: knowledge of self.

Learning through an Expanded Arts Program (LEAP): a nonprofit educational organization in New York.

Meta Curriculum: thinking skills, imagination, and oral or written expression.

Mishel Longitudinal "Marshmallow" Studies: a study where students were rewarded with a marshmallow if they could wait before their instructor returned from an

errand. Those students with the ability to wait proved to be more self-disciplined later in life.

Multiple Intelligences: areas of different human potentials or abilities. They include language, math and logic, spatial reasoning, musical, kinesthetic, intrapersonal and interpersonal.

SAT: an acronym for Scholastic Aptitude Test that is a process to measure academic achievement.

Self-esteem: the evaluation of oneself by conveying a position of approval or disapproval. It indicates the level to which an individual believes in their ability to be capable, significant, successful and worthy.

Student development: students overall emotional, academic, and social growth.

CHAPTER 2

Review of Related Literature

Introduction

Former U.S. Secretary of Education, William J. Bennett, gave educators an obvious and inspiring challenge:

> *The arts are an essential element of education just like reading, writing and arithmetic...Music, dance, painting and theatre are keys that unlock profound human understanding and accomplishment. (William Bennett, Former Secretary of State).*

Life is a creative adventure for the child. Their experiences of creativity in childhood will shape much of what they do in adulthood. The vitality and survival of society depends on nurturing adventuresome young people capable of innovative problem solving. Children do not have to be taught to be creative due to the fact that creativity is critical for human survival (Goleman, Kaufman & Ray, 1992).

Children's intelligence provides the foundation for creativity. They will be most creative in the field where they have the greatest strengths (Goleman, Kaufman & Ray, 1992). By teaching to the Multiple Intelligences as proposed by Howard Gardner, these creative strengths can be identified and amplified. When questioning the impact of fine arts program on student development, one must consider the possibility for creative use of the brain through all seven of Gardner's intelligences. These include linguistic, logical, musical, spatial, kinesthetic, interpersonal, and intrapersonal (Gardner, 1983).

Importance of Intelligences

Linguistic/Logical-Mathematical Intelligence

Gardner's original views of the multiple intelligences allege that educators focus mainly on linguistic and mathematical intelligences. Even so, various studies and research show that implementing arts into education can enhance these intelligences beyond traditional learning (Gardner, 1983). Some of the new brain research has indicated that in addition to being entertaining, music can also boost brain development and expand skills in other subjects such as reading and math (Weinberger, 1998).

The National Assembly of States Arts Agencies and the National Endowment for the Arts discusses various programs such as Learning to Read Through the Arts, Humanities Program, and Spectra+ Program. The research conducted showed mounting evidence that the arts should be referred to as "The Fourth R". Through these programs students improved in total reading, reading vocabulary, and reading comprehension as well as math and social studies (Murfee, 1996).

Musical Intelligence

The importance of music, whether listening or playing, to child development, intelligence, cognitive abilities, and brain function has become very apparent. The sheer number of studies conducted and new findings published are evidence to that. In an age when curriculum changes and possible cutbacks are inevitable parents need to be more informed than ever regarding the negative implications of the loss of music in our schools.

Many parents and educators may consider music programs as optional. But when we take into account the benefits of these programs for brain function, cutbacks are inconceivable. Research shows that music actually improves brain connections (Weinberger, 1998). In effect it becomes an aerobic activity for our brain cells. Communication between cells is improved and more efficient. This improved communication benefits some of the brains most important systems including:

- The sensory and perceptual systems: auditory, visual, tactile, and aesthetic;
- The cognitive system: symbolic, linguistic, and reading;
- Planning movements: fine and gross muscle action and coordination;
- Feedback and evaluation of actions;
- The motivational/hedonic (pleasure) system; and
- Learning memory

When we make music, all of these systems are activated. By exercising our brains in this manner and improving connections, we can only assume that the brain's capacity for learning is also improved (Weinberger, 1998).

> *"A students education is impaired if it does not also touch the soul, and music can be the key to reaching a student's innermost being. The best teachers have always insisted that music and the other arts maintain a central place in the curriculum because all civilizations throughout history have been nourished by the arts. The basic nature of a people can be found in their songs, images, dances, and stories. To be illiterate in the arts is to be blind, mute, and deaf at a most fundamental level"(Miller & Coen, 1994).*

Bodily-Kinesthetic Intelligence

Sports have long been the primary focus of parents and school systems regarding keeping our children fit. And there has been a great rift between athletic programs and

educational goals as a general rule. In addition, many children cannot be successful as athletes and should have the option of branching out into the arts. Dance could help fill the void for these students while teaching them about good health and fitness. As an added bonus dance and academics don't have to compete, they coincide.

Dance, as other forms of art, connects with many other aspects of life. This was proven almost accidentally in one American study. The study, in the beginning, was not intended to concentrate on the arts. The students though, surprised researchers by instinctively creating dances that focused, or touched, on sensitive subjects such as race relations, patterns of authority, and personal identity (Hanna, 1992).

Similarly, dance helps to inform children about other cultures. Exposure to dances foreign to them helps them to understand and appreciate differences in societies. Their minds become open to new ideas and a different perspective. This understanding of ethnic diversity helps to eliminate possible prejudice, enriching the student and our society.

Dance is also an invaluable tool to express oneself. Students often find the typical lecture-style setting stifling. In contrast, a class that includes dance can make students feel empowered and actively involved in their own education. " In creating their own dances, students develop conceptional thinking, which is not always expressed verbally," says Hanna (1992). The selection of style and movements can improve their overall ability to reason.

Contemporary ideas are moving towards the idea that dance is not only a way to express emotion, but also as a means of communication. It becomes a cognitive activity. World famous dancer Rudolf Nureyev understood this concept of dance as language. He said, "If you know one subject very well, then you have the key to every other subject.

If you know one language very well, you know structure, syntax, and grammar. With all that, you can quickly assimilate another language" (Hanna, 1992). It has even been proposed that dance really tackles the subject of what it means to be human. Berkeant writes that,

> *"in establishing a human realm through movement, the dancer, with the participating audience, engages in the basic act of which arise both all experience and our human constructions of the world.....[That basic act] stands as the direct denial of that most pernicious of all dualisms, the division of body and consciousness. In dance, thought is primed at the point of action. This is not the reflection of the contemplative mind but rather intellect poised in the body, not the deliberate consideration of alternative courses but thought in process, intimately responding to and guiding the actively engaged body." (Greene 1995)*

Spatial-Visual Intelligence

According to Harvard Project Zero researchers Winner and Hetland (2000), "The best hope for the arts in our schools is to justify them by what they can do that other subjects can't do as well". In addition a 1995 report by the President's Committee on the Arts and Humanities, "teaching the arts has a significant effect on overall success in school" (Winner & Hetland, 2000). The report substantiates this argument by addressing that Verbal SAT scores and math scores are higher for students who had participated in the arts (Winner & Hetland). In this article, Former "First Lady" Hillary Rodham Clinton is quoted as speaking passionately in 1998 about how exposure to the arts, and particularly music, enables children to enhance their spatial and analytic reasoning skills (Winner & Hetland, 2000).

To validate these statements we can turn to a 1997 study by Raucher and her colleagues. In this study of the effects of musical keyboard training on preschool

children, Raucher found that those students that received keyboard training improved their scores on a spatial reasoning test, meanwhile, the remaining students who had received computer training rather than keyboarding showed no improvement. The hypothesis being that music keyboard training can improve the student's capability to learn other subjects such as math and science when spatial-reasoning is most important (Weinnerger, 1998).

Interpersonal/Intrapersonal Intelligence

Emotional intelligence embraces Gardner's interpersonal and intrapersonal intelligence. Salovey outlined the components of intrapersonal intelligence. These consist of knowing one's emotions, being self-aware, handling or managing feelings, calculating distress and gloom, having hope, motivating oneself, delaying gratification, and controlling impulse. Interpersonal intelligence involves recognizing emotions in others, from which empathy occurs, and handling relationships, which might be recognized as managing emotions in others (Goleman, 1995).

The basis for a person's emotional intelligence is shaped by childhood experiences through the mid teenage years. Healthy emotional responses, which encourage a sense of balance between the thinking and feeling parts of the brain, need to be developed in order to assist students in attaining a manageable and productive lifestyle (Goleman, 1995).

In an overview of the seven intelligences written by David Lazear (1992), the importance of teaching to the interpersonal and intrapersonal intelligences is discussed. Lazear emphasizes that the effect of acting as part of a team and participating in activities involving drama or role-playing stimulates one's ability to engage in verbal and non-verbal communication. This enables students to take notice of contrasts in mood,

temperament, motivations, and intentions of others. By identifying with their peers, students can develop a better sense of their own identity. Lazear further discusses the role of implementing the Intrapersonal Intelligence. When students possess the ability to view themselves internally, they assist in promoting unity with the world at large. A variety of media can allow students to exercise their intrapersonal intelligence including journaling, writing, drawing, singing, acting, painting and sculpting. Activation of the intrapersonal intelligence through these types of activities can allow students to experience higher states of consciousness building their outlook of the future (Lazear, 1992).

A case study in one elementary school suggests that art offers mediating signs for the emotional aspects of life (McCammon, 1999). Education in the arts has the ability to promote emotional development, collaboration, and creativity (Hanna, 1992). Perhaps one of the most important contributions to the development of emotional intelligence on students in our current society is the enhancement of self-worth. By reinforcing the importance of self, students are more prepared to deal with issues such as drug abuse, teen pregnancy, and violence. This love of self extends to peers and educators, therefore making the school environment a safer and more effective learning atmosphere (Goleman, 1995).

IMPORTANCE TO EDUCATION

Academic Importance

The arts awaken an excitement about learning from experience and observation, in addition to traditional academic studies (Oddleifson, 1994). Studying the arts is one of the best ways to educate a young people and prepare them for the " real world" of college

work and the work place, declares Perrin (1997). The exposure allows students the ability to pursue long-term goals, understand the relationship between work and mastery, and become risk takers who learn from their mistakes. Artists of any aspect of the arts "own" their work. They learn by doing and often work in groups. They become creative thinkers with a positive self-identification and are activists. Students develop a sense of judgment with high ideals and values (Perrin, 1997).

Former United States Secretary of Education, William J. Bennett stated:

> *"Art, no less than philosophy or science, issues a challenge to the intellect. The great works of music, sculpture, painting, engraving, and all other forms of artistic expression engage the mind, teaching lessons about order, proportion, and genius" (Bennett, 1986).*

Education in the arts increases students' academic scores according to the College Board Profile of SAT and Achievement Test Makers. Students with more than four years of arts education scored an average of fifty-nine points higher on the verbal portion of the SAT and an average of forty-four points higher on the math portion of the SAT than students with no experience or coursework in the arts. These students have broader range of knowledge and insight to draw upon during the test taking process (Murfee, 1993).

"Different Ways of Knowing", a program for at-risk students, found through a National Longitudinal Study that students with one year in the program increased on average eight percentile points on standardized language arts tests. Students with two years in the program gained on average sixteen percentile points whereas non-program students showed no percentile gain in language arts. Students who participated in the program for three years made significant increases in all academic subject areas (Murfee, 1993).

The end result of arts education on academic scores was examined in Sampson, North Carolina, where two years in a row, standardized test scores rose and the only change in the county was the implementation of arts education into the curriculum. The National Center for Education Statistics reported that grade point averages for students who concentrate on the arts are higher than those of the general school population (Hanna, 1992). This discovery was consistent with the outcome of the Mishel longitudinal "Marshmallow" study, where students were rewarded with a marshmallow if they could wait until their instructor returned from an errand. Those students with the ability to wait proved to be more self-disciplined later in life (Goleman, 1995).

A highly regarded investigation led by James Catterall of the University of California dealt with the results of a 1988 survey tracking the progress of twenty-five thousand middle and high school students over ten years. Catterall concluded that students participating in at least two art classes per week and extra-curricular arts performed better on standardized tests than those students with little or no art involvement. This suggests that students who participate in the arts have an advantage that flourishes with time and experience (Buchbinder, 1999).

Assessment Importance

Vygotsky said it best when he spoke of the value of intelligence quotient testing "IQ tests fail to yield any indication of an individual's zone of potential development" (Martin, 1995). This method of assessment is adequate to provide a simple measure of one's supposed promise in the areas of linguistic and mathematics, but is this enough? It seems unjust to assume that one's overall intelligence could be judged in such a simple question-answer format (Martin, 1995). Goldberg (1992) asserts that, "Because there are

many ways to express knowledge, there need to be many more ways to assess what students know".

Innovative techniques need to be utilized to create a system that is "intelligence fair". One possible solution would be the evolution from standardized tests to assigning projects as a means of assessment. The implementation of projects allows for the development and use of multiple intelligences (Martin, 1995). Evaluation of such projects does not provide us with a comprehensive creative assessment, but it may help to prevent the ill-regarded "Creativity Quotient Fallacy" (Baer, 1994).

The arts can offer teachers additional ways of assessing learners' perceptions of facts and concepts. Limiting students to traditional ways of expression and evaluation may inhibit them from working to their full potential. In order to avoid these limitations, educators should increase the incorporation of the arts in assessment to provide opportunities for both teachers and students (Goldberg, 1992).

Curricular Importance

Teaching arts every day in the core curriculum of elementary schools is the single most powerful tool presently available to educators to motivate students, enhance learning, and develop higher order thinking skills (Oddleifson, 1990). The arts integrated school advances reform in all areas of the learning curriculum: the formal curriculum, the metacurriculum, and the hidden curriculum (Sautter, 1994).

Sadly though, many students return to school each year only to find that fine arts programs have been diminished or eliminated. Without these programs the students are denied the opportunity to learn or achieve at their highest potential (Fulbright, 1997). Over twenty-five years of research suggests that the arts integrated school can benefit many areas of the formal curriculum, including reading, writing, social science, math and

science. The metacurriculum is supported through the arts by stimulating thinking skills, imagination, and oral or written expression.

Through art integration teachers and students constantly create new ways of using their imaginations, which promotes interest in the curriculum and prevents boredom. The arts support the hidden curriculum through social behavior allowing improvement of self-discipline, self-motivation, self-esteem and social interaction. Studies indicate that a successful arts integrated program will use these components to guide student learning and assess growth and development (Sautter, 1994).

Social Implications

According to the National Commission on Music Education, the primary concern of educators involved in creating the curricular goals of students has been issues related to academic achievement, therefore omitting the importance of the arts in creating more diverse students in touch with themselves, and their culture (Luftig, Richard L., 1992-1993).

Godfrey (1992) argues that art is vital in civilizing a society. Early introduction to the arts teaches the capacity to communicate ideas and feelings in a variety of ways; to analyze data through analogy and illustration; to accept compromise, ambiguity, and difference as positive traits; and to construct ethical standards of judgement and action.

A report assessing the status of arts in education performed in public schools throughout Indiana, regarded the study of the arts as an essential component of basic education. It further concluded that the arts, more than any language, provide a way to communicate thoughts, feelings, and emotions (Art Literacy in Indiana, 1990).

An advocate of this study, Ernest L. Boyer, President of the Carnegie Foundation for the Advancement of Teaching has stated:

> *"The quality of civilization can be measured through its music, dance, drama, architecture, visual art, and literature. We must give our children knowledge and understanding of civilizations most profound work" (1983).*

Implementation of the arts promotes respect among students and motivation to learn. Students begin to enjoy school, hard work, and success while gaining better relationships with peers and teachers (Oddleifson, 1994).

Self-esteem Implications

The term self-esteem refers to the evaluation of oneself by conveying a position of approval or disapproval. Self-esteem indicates the level to which individuals believe in their ability to be capable, significant, successful, and worthy (VanderArk, 1989). Advocates of art education hold that the arts allow students with different learning styles and language skills to be successful in their own way by building self-esteem, teaching critical thinking and promoting self-discipline (Buchbinder, 1999). Former Secretaries of Education, Lamar Alexander and Richard Riley have stated publicly that: "The arts are not a "frill", a "luxury" for those whose parents or community can afford the enhancements of ballet classes, painting lessons, musical concerts, field trips to the community art center. Rather, they are a fundamental part of a child's life, vital in building self esteem, an essential element in a complete education" (Fulbright, 1997).

Miller (1988) reported that a prevention/early intervention program aids in building self-esteem, therefore activities related to the fine arts should be implemented to enhance their self-esteem. Researchers, Cowan & Clover, examined possible solutions to low self-esteem. Their findings reveal that therapeutic value existed in textile experiences. Low self-esteem students are assigned key roles in a school play. Results disclosed that these students felt a sense of belonging and it provided a sense of bonding

and affiliation. This procedure not only boosted self-esteem, but it also enhanced their attendance, behavior, and academic performance (Cowan & Clover, 1991).

Boosting self-esteem and getting students interested in learning is not easy when you're dealing with three hundred high school students in a maximum-security facility in Maple Lane School in Centralia, Washington, proclaims Bob Sotelo an educator at this facility. Forty percent of the students were at a third or fourth grade reading level. It's not a question of intelligence, but attendance. He contends that art and students are learning essential math and reading skills in the process. Students do not feel threatened which in turn eliminates behavior problems. Art turns the light on for his students (Sotelo, 1999).

At-Risk Implications

At-risk students are often perceived as slow learners due to their failure to meet traditional academic expectations. These students lack the opportunities to exhibit strengths that may be overlooked in conventional academic settings. Through the arts, these at-risk children can explore other aspects of learning and cultivate their intelligence in a way that can help better foster their non-academic lives and provide better opportunities for their futures (Perkins, 2000).

Perhaps history's greatest intellectual, Albert Einstein, admitted: "When I examine myself and my method of thought, I come to the conclusion that the gift of fantasy has meant more to me than my talent for absorbing knowledge." With such a revelation, we must admit the importance of nurturing this creativity (Murfee, 1996). "Champion of Change" researchers report a wide range of positive impacts of arts learning on the academic and personal accomplishments of students, including benefits for disadvantaged children and for high-poverty schools (Deasy & Fulbright, 2001).

Elizabeth Surace, a 15-year educator, reports that arts programs can be true learning experiences for all children, combining language and social skills and allowing them to fulfill themselves, a basic need for us all. During her teaching experiences, Surace discovered that art programs offer a way of solving problems such as, delinquency, drugs and dropouts (Surace, 1992).

The educationally gifted child is another at-risk implication that is often overlooked. Through musical experience, these children can develop the higher esteem levels needed to change their life circumstances and possess the greatest opportunity for intellectual and emotional growth (Buchanan, 1989).

According to Murfee (1996), high-risk students often do extremely well for the first time through the arts. Students who may not excel in the traditional academics may flourish in artistic talent. Academic skills are mastered when high-risk students utilize drawings with their writings, and songs and poetry aids in memorizing facts, drama makes history more vibrant and genuine, and creative movement makes processes understandable.

A report detailing the results of a program targeted towards a select group of at-risk students in the first through fourth grades utilized evaluation methods, self-assessments, and teacher observations. The results showed that the students participating learned more terminology and principles related to the arts, increased appropriate behavior associated with the arts and strengthened appreciation in regard to the arts (Brieger, & et al., 1997).

Funding Implications

In order to execute a significant fine arts program, a significant program funding is also imperative. Many educators report that if the materials and proper instruction

were provided, they would voluntarily include fine arts as a greater portion of their curriculum. For that reason, funding needs to be a concern, not only at the local school level, but also at the district, state and federal levels (Brieger, 1997).

Improving arts education is the mission of "The National Arts Education Research Center" at the University of Illinois at Urbana-Champaign and New York University. The National Endowment of the Arts (NEA) has been a powerful force in support of the Center (Leonhard, 1990). Former chairman of the NEA, Frank Hodsoll, gives his approval and states:

> *Arts education can help elementary and secondary school students to reach out "beyond prime time", and to understand the unchanging elements in the human condition. It can teach them to see and hear as well as read and write. It can help them understand what civilization is so that as adults they can contribute to it. In a culturally diverse society, it can generate understanding of both the core and multiplicity of America's culture. In an age of television, it can teach our children how the arts can be, and have been, used. In a world made smaller by modern communication and travel, it can teach them how the cultures and civilizations of other countries affect attitudes, beliefs and behavior. It can help them develop the capacity for making wise choices among the products of the arts, which so affect our environment and daily lives. (NEA, 1988)*

Lack of funding on the state level and lack of time greatly inhibits the teaching of all fine arts programs in the elementary schools (Murfee, 1996). The National Endowment for the Arts (NEA) reported, "The educational budget for the National Science Foundation is approximately 171 million dollars, the dollar amount spent on arts education by the NEA was not quite 6 million dollars" (Fowler, 1990).

In 1991, Lorin Hollander observed that many national reports on education signify that creativity and humanity in our children is no longer being developed. Arts

programs are being abolished as research validates the critical importance of art and music for students (Miller, 1994).

Exemplary Arts Programs

Gardner's Theory of Multiple Intelligences fascinated Bruce Campbell of Marysville, WA. After reading "Frames of Mind", he developed a program to teach directly to the seven intelligences. Campbell implemented the program in his third grade classroom of twenty-seven students. His intentions were to multiply each of the student's intelligences. He chose a topic, Planet Earth, and built seven learning centers, with each one accommodating a different intelligence. This program was an overwhelmingly success. Not only did the students enjoy learning in this fashion; each of them was able to succeed (Campbell, 1989).

"The arts play an important role in teaching all subjects," states Jackie Frisbee, principle of Hanna Woods Elementary School in Chesterton, Missouri. Other schools in her district choose to follow Hanna Woods School's model after state assessment scores soared in areas where dance was utilized to teach life science (Frisbee, 1999).

A Department of Education survey that tracked the performance of 25,000 school students for ten years demonstrates another successful case advocating the arts. The study involved students in music programs outperforming their peers in mathematics, while those who took part in theater programs had better reading skills (Gordon, 1999).

Authors Dean and Gross (1992) make it clear that: "Using art and music to teach basic skills creates an atmosphere that makes learning possible, even for students who have previously had difficulty in school, by making learning fun". The arts have expanded the knowledge of the gifted and talented for years. It has become their freedom

from boredom. In New York City, a nonprofit educational organization, Learning through an Expanded Arts Program (LEAP), has had success with students whose standardized scores fall below the fifteenth percentile in reading and below the ninth percentile in math. Many of these children weren't responding favorably to the traditional way of teaching. These children needed the active learning provided by the expanded arts program. LEAP is responsible for raising their test scores. The sole purpose of the program is to improve the quality of education in the cities' schools. Student's activity engages the pursuits of movement, play, song, and artistic activity as a method of making sense of their world. LEAP incorporates these forms of expression, which are an essential aspect of human development.

Art Education's Effect on the Workplace

The ability to communicate, adapt, diagnose problems, and find creative solutions is ever present in the workplace. These elements can be fostered through executing a well-rounded study of the arts in education (Murfee, 1996). Oddleifson (1994) reports that businesses are actively using a minor in the arts as a screening criterion for hiring employees in the field of technology due to their creativity, presentation and flexibility.

A national employer study reveals that communication skills are ranked as the second most important factor in hiring new employees (Murfee, 1996). An additional study performed by Lewis Thomas, a physician and biologist, indicates that medical schools desire students with backgrounds involving the arts due to their ability to relieve stress and handle problems while maintaining composure (Miller & Coen, 1994). According to a U.S. Labor Department report the arts are viewed as important for

particular skills such as thinking creatively, problem solving, exercising individual responsibility, sociability, and self-esteem (Murfee, 1996).

Critics of Fine Arts Programs

Although numerous years of experience and twenty-five years of research strongly favor the positive impact of the arts on student development, negativity still exists. Harvard's Project Zero researchers, who consider themselves to be advocates of art education, argue the claims made alleging that the arts boost student achievement go beyond the evidence. These researchers note that the so-called "Mozart Effect" which was believed to improve spatial-temporal reasoning was found only in college students and wore off within fifteen minutes (Zehr, 2000).

Research indicates that although music has been found to improve spatial reasoning, adequate research does not exist to prove a positive impact on mathematical studies. Because of the need for additional research, a clear assessment of the relationship between the arts and academic performance cannot be established (Winner & Hetland, 2000). School art programs in the current curriculum are often deficient for the needs of talented students. In light of this, many parents turn to extra-curricular activities outside the educational system, not realizing the benefits of an improved arts program (Gordon, 1999).

Considering the pressures to find and keep employment, many art educators feel compelled to make their programs shine. Unfortunately, while seeking this recognition, they focus only on the extremely talented students, neglecting those average students, which could also profit from instruction in the arts. This trend does not take into account that all individuals are artists in some capacity. Those that are not singers or dancers can excel in creative writing, theater, or other aspects of the fine arts (Oddleifson, 1994).

Future of Art Education

The future of the arts may be at risk because most American children receive little exposure to them in schools (Renyi, 1994). As the education system has stressed the importance of developing mathematical and linguistic intelligences, it often bases student success only on the measured skills in those two intelligences (Brualdi, 1996). This emphasis seems unfair and teachers need to seek ways to assess their students, which will give more accurate overviews of their strengths and weaknesses. Supporters of the multiple intelligence theory believe a better method of assessment involves utilizing student portfolios, independent projects, student journals, and assigning creative tasks. Implementing assessment in this manner permits a wider range of students to productively contribute to an active learning environment (Brualdi, 1996).

As stated by Greene (1995) "The neglect of the arts by those who identified the goals of Goals 2000 was consistent with the focus on the manageable, the predictable, and the measurable".

In contrast, presence of the arts in classrooms is on the rise in some areas as awareness of and interest in the benefits of arts education increases. The number of states requiring study of the arts also continues to increase. Since 1980, graduation requirements at the high school level including art programs grew from two to thirty-two schools. An additional fourteen states are scheduled to adopt similar requirements in the near future. Due to the escalating emphasis, researchers and educators are investigating what function the arts should or should not play in education and how to best implement effective programs (Buchbinder, 1999).

Chapter 3

METHODS

INTRODUCTION

As evidenced by a review of related literature, there has been a great deal of research conducted on the effect of education in the fine arts on student development. In spite of proven academic advantages from arts education, in 1992 the West Virginia legislature ceased funding instruction of the arts in the state's elementary schools (Murfee, 1996). This chapter describes the procedures utilized in researching the effects on students' attitudes toward school after the integration of a fine arts program for a controlled period of time. The actual problem identified was: to determine whether or not the integration of a fine arts program in the elementary school would positively affect the students' attitudes and perceptions toward school.

PARTICIPANTS

The sample for this study consisted of approximately ninety-two kindergarten through fourth grade students at a small rural school in West Virginia. The county currently does not fund arts education for its students. Like most elementary schools in West Virginia, the only arts the students receive consist of what the classroom teacher provides.

MATERIALS

A preliminary 22-item questionnaire assessing parents' feelings, attitudes, and beliefs about the education system and the school was administered at the beginning of the study. At the end of the study, the same questionnaire was given for the post results.

A preliminary 20-item questionnaire was administered to the students in the study, and the same questionnaire given again at the end for the post results. The student questionnaire was used to determine was the students' attitudes and feelings about all aspects of fine arts. The researcher gave the preliminary student survey to all grade levels, with classroom teachers administering the post survey. Students were under no pressure when answering the questions.

PROCEDURES

Prior to initiating the study, permission was obtained from the Superintendent of schools (Appendix A) and the students' parents (Appendix B.) The initial surveys were administered to parents and students prior to the implementation of a school-wide fine arts program, and a second series of surveys was administered after the program was integrated into the curriculum. One survey consisted of two series of questions; the first related specifically to the parents' feelings, attitudes, and beliefs about the education system and the school that their children attend (Appendix C). The second series concentrated on the parent/child relationship with the school. The student questionnaire focused on the children's perceptions toward the fine arts (Appendix D). These surveys were selected not only for their focus on the arts but also because of the broad range of questions. This reduced the possibility of the survey group concluding the purpose of the study. The researcher worked with each grade individually for a twelve-week period teaching them all aspects of the fine arts. During this time, "Lunchtime Theater" was initiated with students performing basic fine arts skills. Music and dance filled the air with great enthusiasm. At the end of the twelve-week period a final presentation "Patriotism 2000" was performed for the parents, community and distinguished guests.

This event took place during "National Education Week". The kindergarten class presented the "Gettysburg Address", sang patriotic songs, and marched to music utilizing flags. The first grade followed with a skit, created by the class, called "Uncle Sam" and then sang "Yankee Doodle Dandee". Second graders presented a multicultural musical titled, "Everybody Smiles in the Same Language". Next, the third grade class added a drama and song routine intriguing the audience by taking them "Around the World". Finally, the fourth grade class provided the finale, which was a reenactment of political figures titled "Going Back In Time". This production was the final phase of the twelve-week program.

ANALYSIS OF DATA

The student and parent surveys were collected, and data from them was tallied using Excel spreadsheets. A rating scale was utilized for the parent questionnaire and pie charts were created to illustrate students' responses. The responses for each survey question were calculated and depicted on a graph. The preliminary survey graph for each item was then compared to the post survey to assess the effects of the implementation of the arts program on students' overall attitudes and perception's toward a fine arts program and school.

Chapter 4

ANALYSIS OF DATA

RESULTS

The purpose of this study was to determine the effects of a fine arts program on student attitudes and perception toward school, their achievements, and motivation to learn.

INSTRUMENT

SECTION ONE

Item one of the parental survey dealt with the students' feelings about their time at school. Item two sought to elicit their beliefs about the schools' meeting educational requirements. Items three and four rated the support, quality and standard of education that the school provides. Items five and six measured confidence and self-esteem. Item seven and eight surveyed the administration and the teachers. Items nine questioned the parents' involvement and support of the school, and item ten inquired about the personal support they gave back to the school. All questions were designed to be rated from zero to ten, with zero being the lowest and ten the highest.

SECTION TWO

Items one and two of the parental survey questioned the happiness and the amount of support given to the child. Communication was the focus for items three and four. Item five assessed their behavior, and six concerned the amount of stress the child might encounter. Item seven and eight dealt with diet and relaxation and how it affects his or

her learning. Item nine questioned the amount of time their children watch television, and ten surveyed their homework environment. Items eleven and twelve required ratings for outside support and their beliefs about how important an education was to their child's future. These questions were rated on the same scale as section one.

All items on the student questionnaire were short and required a simple 'yes' or 'no' answer. Item one inquired whether or not they liked coming to school; two asked if they were shy; and three asked whether or not they felt good about themselves. Item four asked if students enjoyed learning, and items five and six asked if their teacher made learning fun and if they felt school was a happy place. Item seven asked about friendships. Items eight through eighteen sought answers for basic questions about the different aspects of the arts. Item nineteen inquired about how easy it was for them to make friends, and twenty asked whether or not they had trouble talking to other children.

The administration of the survey was completed during the 2000-2001 school year. Permission slips indicating approval from parents were compiled as well as permission from the principal and the central office.

ANALYSIS OF DATA

The data was compiled by assessing both parent and student responses to the given surveys. Results, as a whole, were positive with noticeable improvements in areas pertaining to the arts.

Figures 1, 2, 3 and **4** depict results from the student questionnaire. In these pie charts, 1 indicates "yes" and 2 indicates "no".

Student Questionnaire Results

Figure 1

I like to sing in front of a group.

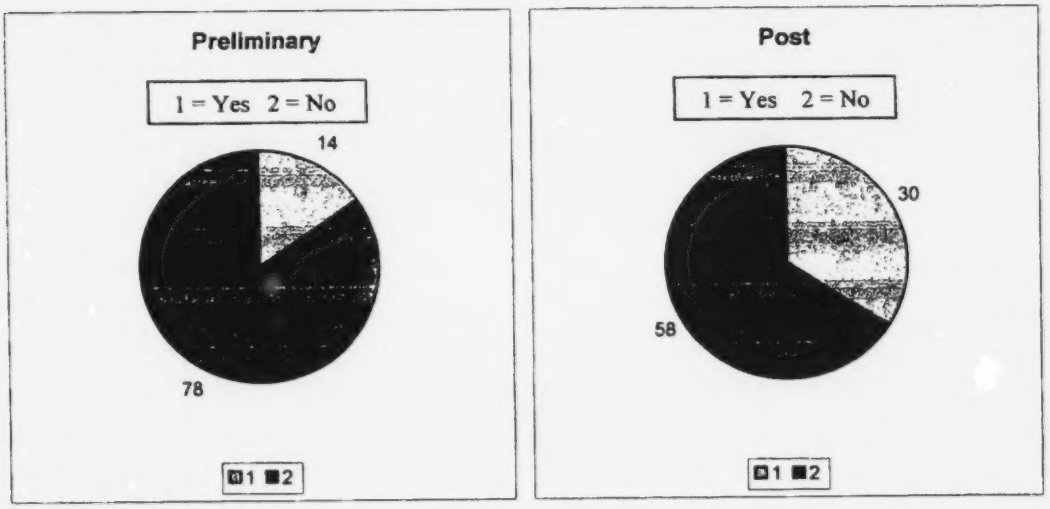


Figure 1 indicates that the number of students who responded positively to singing in front of a group more than doubled.

Figure 2

I like to dance.

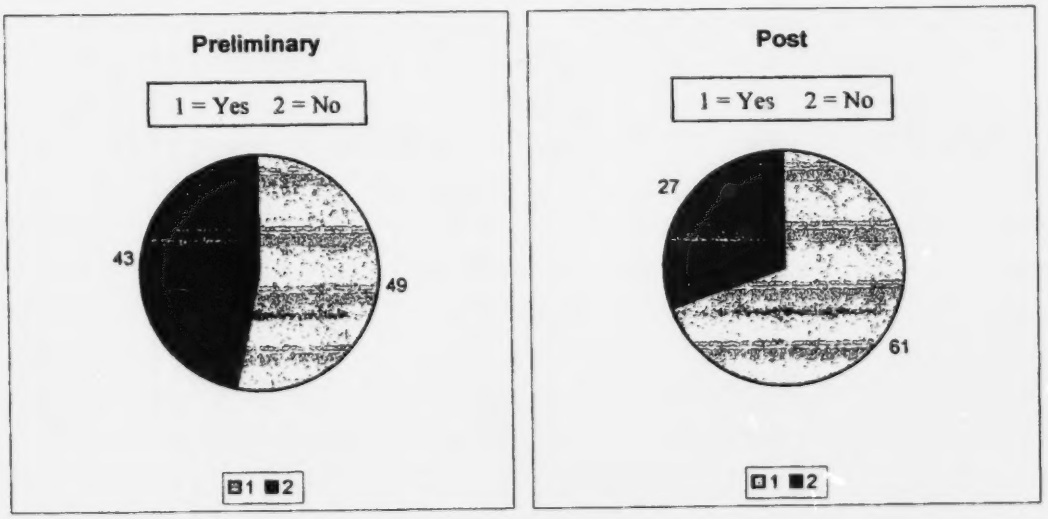


Figure 2 points out that a dozen more students enjoyed dancing after the implementation of the program.

Figure 3

I enjoy pretending I am someone else.

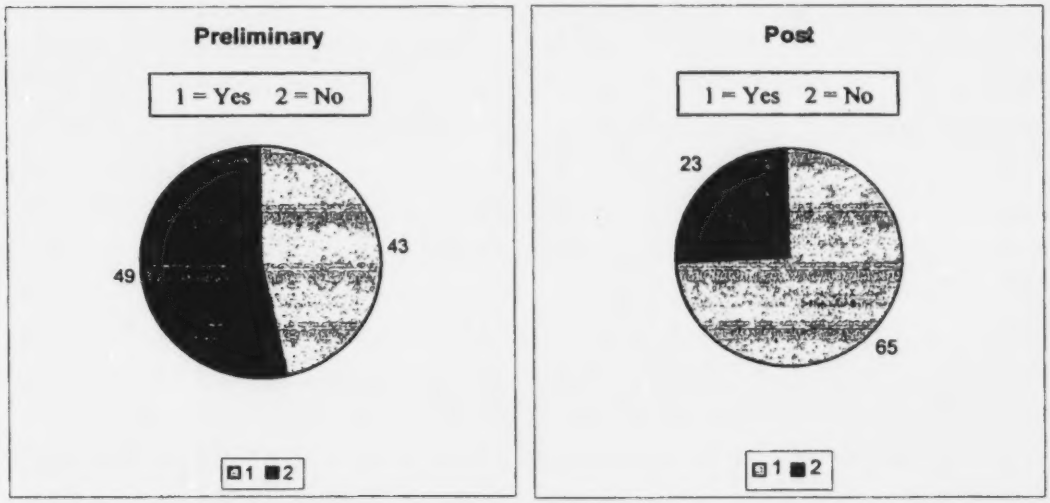


Figure 3 shows that almost three quarters of the students enjoyed pretending they were someone else after the addition of drama in the curriculum.

Figure 4

I enjoy talking in front of the classroom.

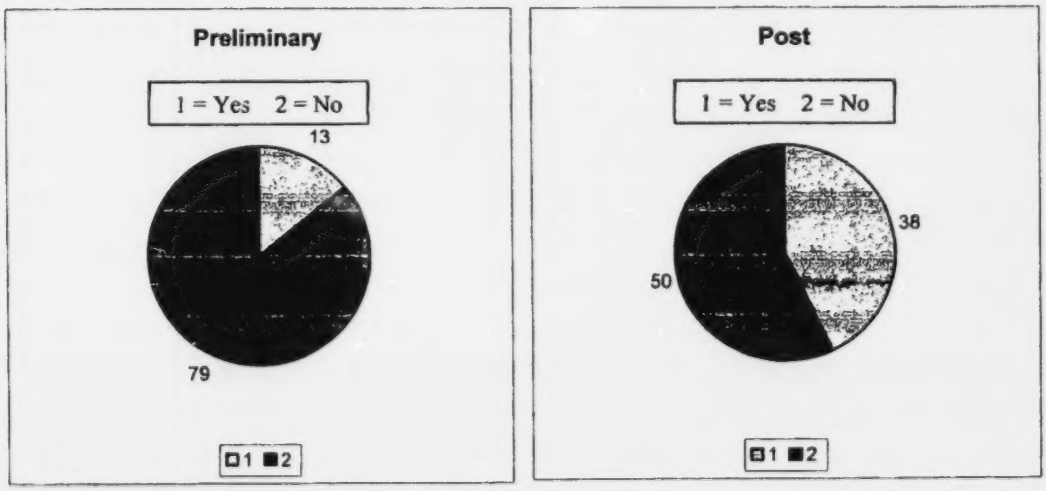


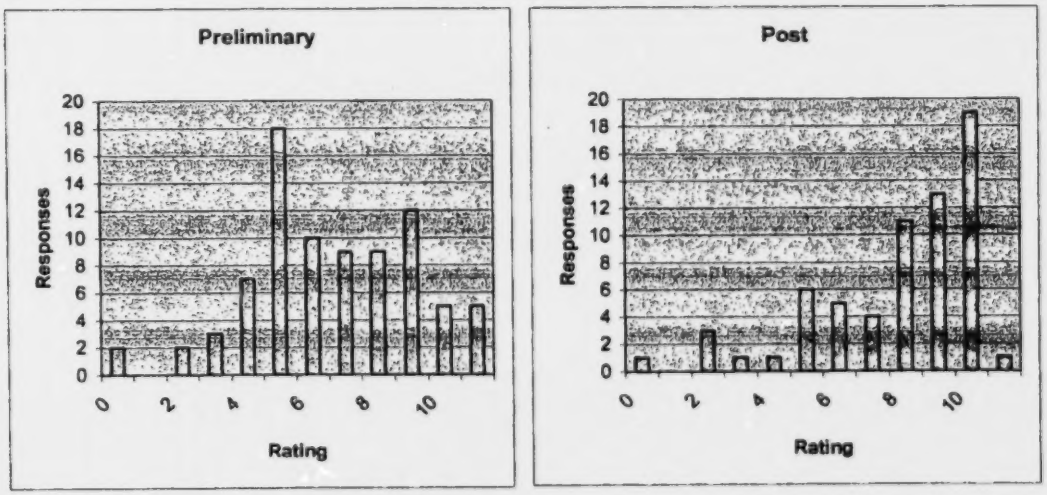
Figure 4 illustrates that the number of students that enjoyed talking in front of the classroom nearly tripled. This finding may indicate that confidence and self-esteem were dramatically affected after the integration of a fine arts program.

Parental Questionnaire Results

Figures 5 and 6 of the parent questionnaire demonstrate the parents' opinions of the school's performance in general. The only modification of the curriculum was the integration of the fine arts program. In these bar graphs, the final column shows "No Response".

Figure 5

How successful do you believe the school has been in raising your child's self-esteem?



0 = Low 10 = High

Figure 5 reveals the significant change in parental satisfaction in correlation with the school's ability to promote their child's self-esteem through a fine arts program.

Figure 6

How would you rate the quality and standard of education that the school provides?

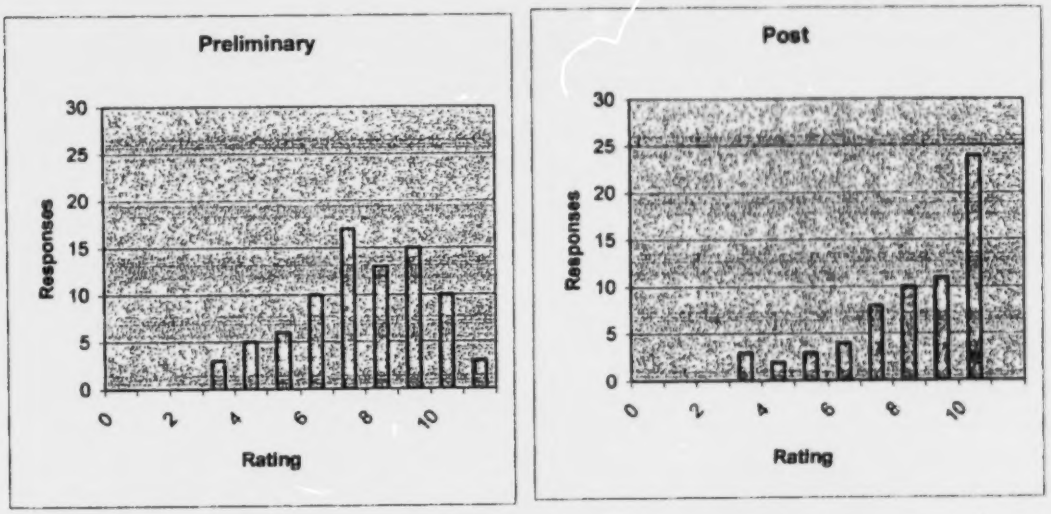


Figure 6 shows that most parents were satisfied with the quality and standard of the education that there child received after the implementation of the fine arts program but the preliminary also shows overall satisfaction.

Summary

The data appears to confirm that the implementation of the fine arts program proved successful, and therefore the hypothesis is supported. Students were more interested in all aspects of the arts including dance, music, and theater. By participating in such activities, confidence and self-esteem were affected in a positive manner. In addition to promoting student enjoyment, parental gratification levels increased as well. This leads to the conclusion that the integration of a fine arts program may possibly improve both the students' and parents' attitudes and perceptions toward school.

Student Questionnaire Preliminary Results

	Yes	No	Total
1. I like coming to school.	54	38	92
2. I am shy.	44	48	92
3. I feel good about being me.	72	20	92
4. Learning is fun for me.	74	18	92
5. My teacher makes school fun.	66	26	92
6. School is a happy place.	61	31	92
7. I have friends.	83	9	92
8. I like art.	78	14	92
9. I do art everyday at school.	31	61	92
10. I like to listen to music.	79	13	92
11. I like to sing.	59	33	92
12. I like to sing in front of a group.	14	78	92
13. I sing everyday at school.	29	63	92
14. I like to dance.	49	43	92
15. I would like to learn how to dance.	33	59	92
16. I enjoy pretending I am someone else.	43	49	92
17. I enjoy talking in front of the classroom.	13	79	92
18. I would like to be in a play.	74	18	92
19. It is easy for me to make friends.	75	17	92
20. I have trouble talking to other children.	24	68	92

Student Questionnaire Post Results

	Yes	No	Total
1. I like coming to school.	64	24	88
2. I am shy.	40	48	88
3. I feel good about being me.	77	11	88
4. Learning is fun for me.	76	12	88
5. My teacher makes school fun.	74	14	88
6. School is a happy place.	69	19	88
7. I have friends.	81	7	88
8. I like art.	79	9	88
9. I do art everyday at school.	50	38	88
10. I like to listen to music.	81	7	88
11. I like to sing.	66	22	88
12. I like to sing in front of a group.	30	58	88
13. I sing everyday at school.	44	44	88
14. I like to dance.	61	27	88
15. I would like to learn how to dance.	52	35	87
16. I enjoy pretending I am someone else.	65	23	88
17. I enjoy talking in front of the classroom.	38	50	88
18. I would like to be in a play.	74	14	88
19. It is easy for me to make friends.	68	20	88
20. I have trouble talking to other children.	31	57	88

Student Summaries

The additional pie charts on pages 37-46 indicate that many students reported that they enjoyed being in school more after the fine arts program was implemented. There was a small increase in the number of students who no longer felt shy. Some students felt better about being themselves and that learning became more fun. Positive increases also occurred by students feeling that their teacher made school fun and students believed school was a happy place to be. There was no change at all in the number of students having friends, but there was a considerable increase in the number of students enjoying art, singing, dancing, and pretending they were someone else. The number of students who felt good about talking in front of a group more than doubled. These targeted results alone suggest the effectiveness of implementing a fine arts program.

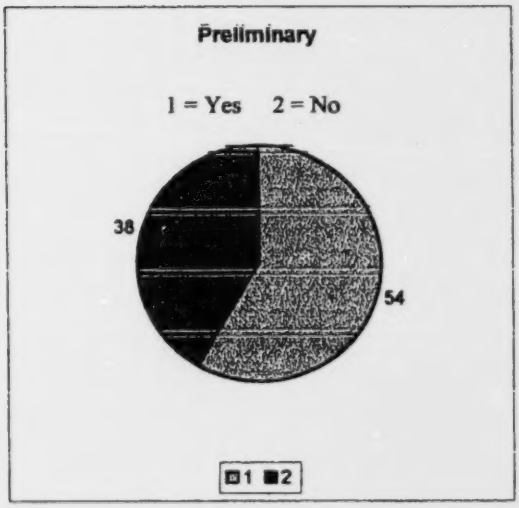
Parent Summaries

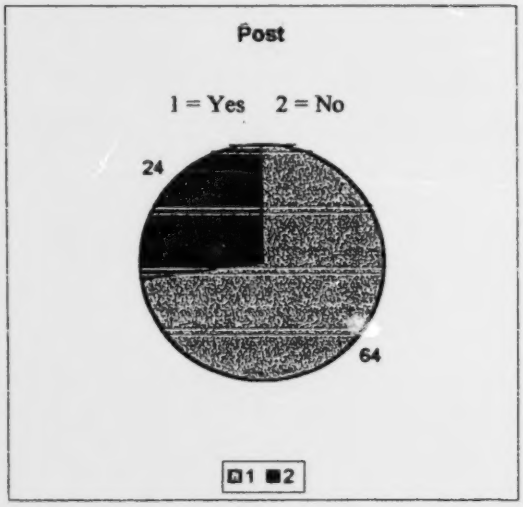
The bar graphs on pages 51-61 reveal that parents believed their children enjoyed time spent at school more, and most were satisfied with the quality of education that their children received after the fine arts program was implemented. More parents reported feeling good about the amount of support the school provided for their children, with a increase in rating the quality and standard of education at the school. According to the ratings, many parents felt their children's confidence level and overall self-esteem was enhanced. Parents reported feeling more comfortable speaking with teachers and the principal at the school, and ratings indicated those parents maybe likely to become more involved and support the school. Stress levels seemed to decrease, as did the amount of time watching television. Overall, parents seemed to have felt a greater existence of outside support and displayed outstanding support themselves throughout the implementation of the fine arts program.

Student Questionnaire Results

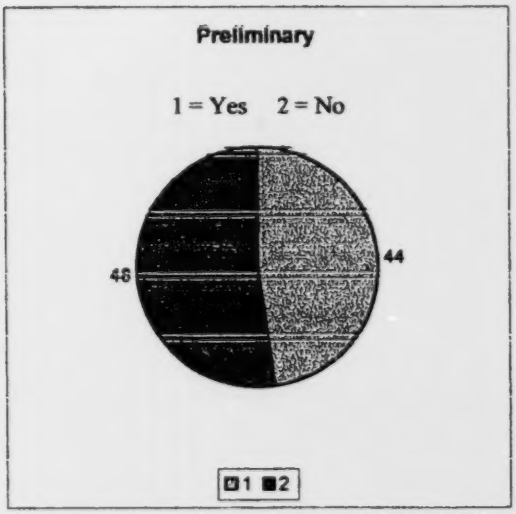
1 – Yes 2 – No

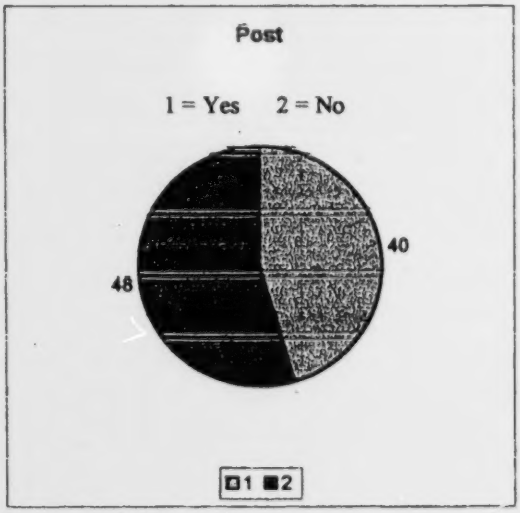
I like coming to school.





I am shy.

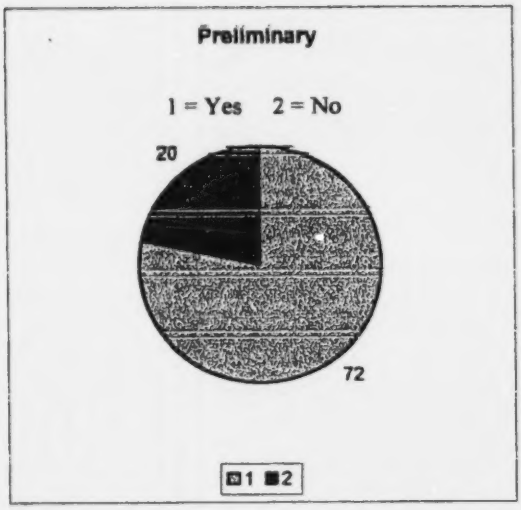


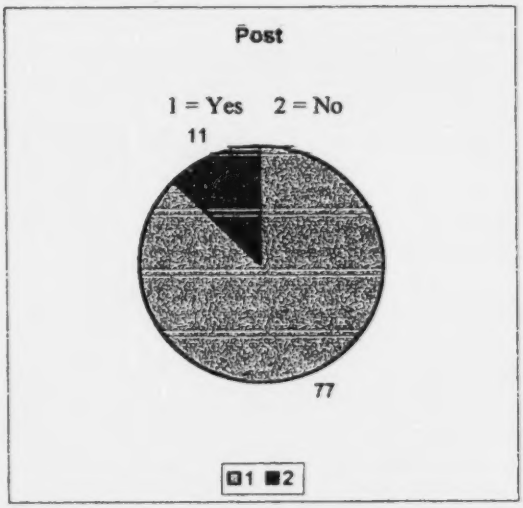


Student Questionnaire Results

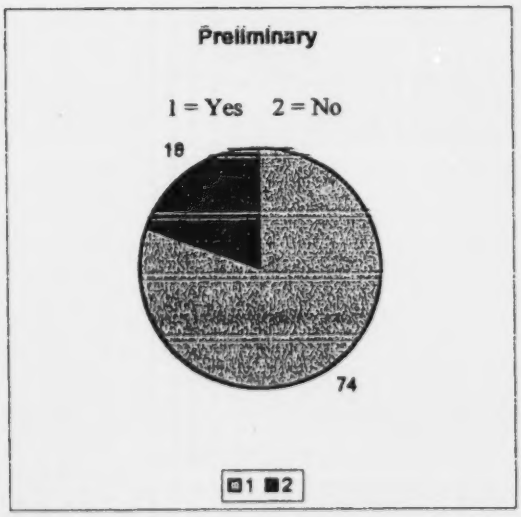
1 – Yes 2 – No

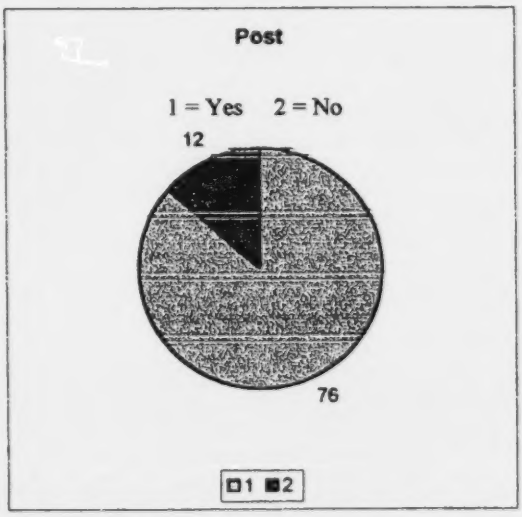
I feel good about being me.





Learning is fun for me.

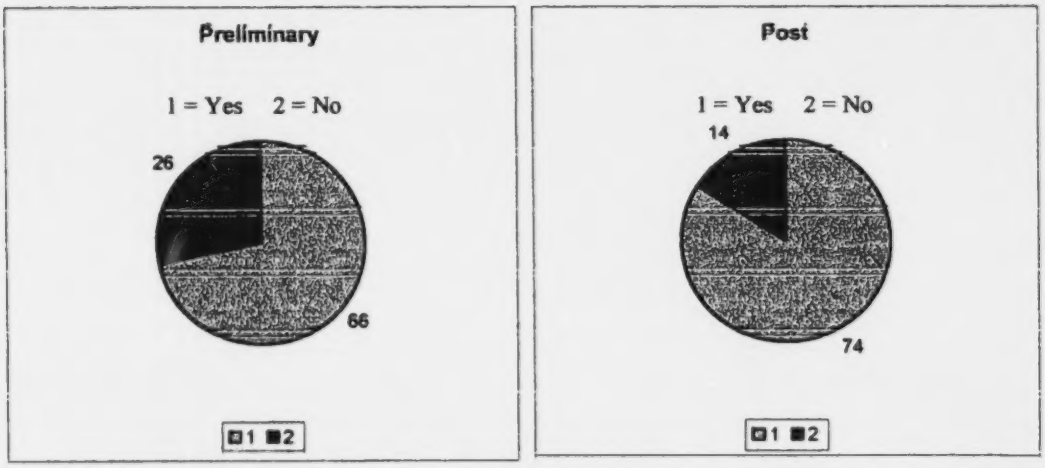




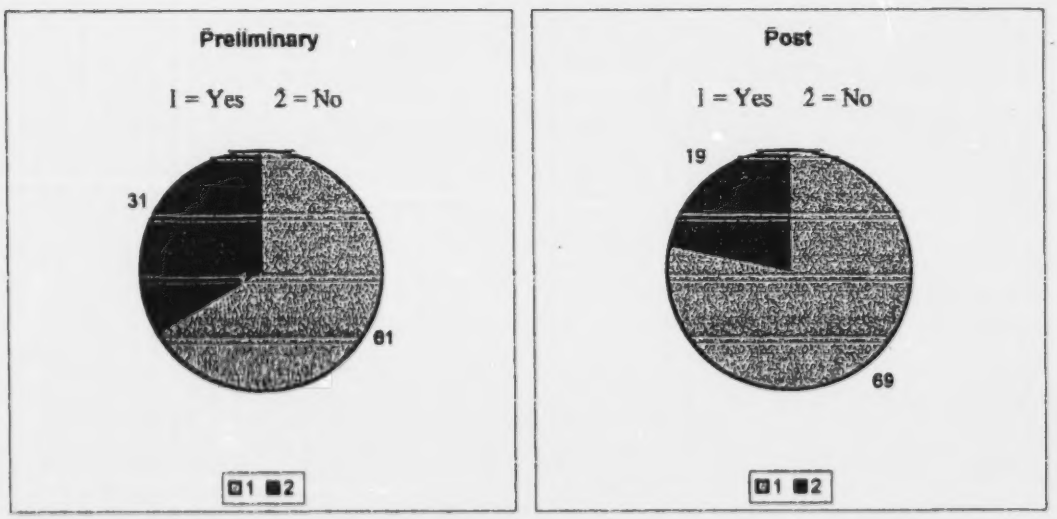
Student Questionnaire Results

1 – Yes 2 – No

My teacher makes school fun.



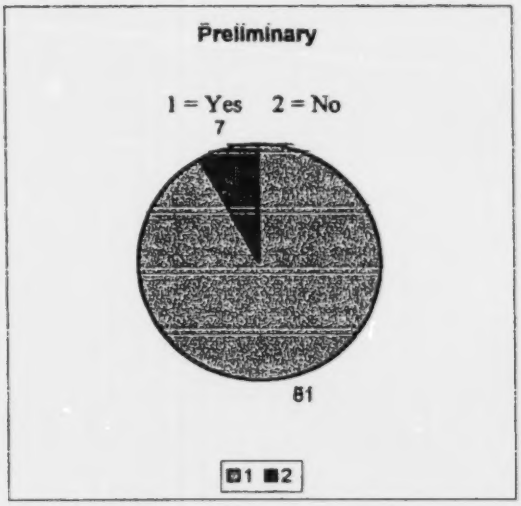
School is a happy place.

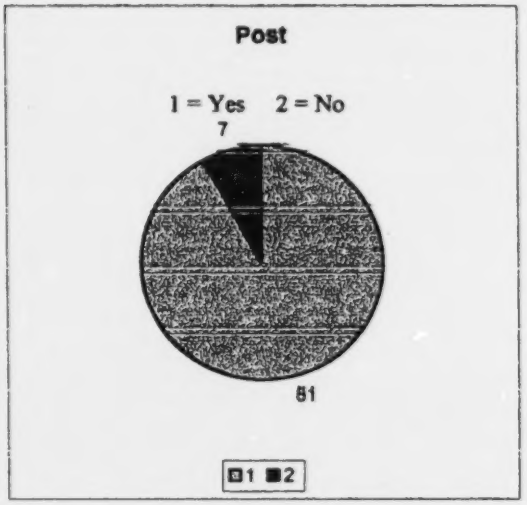


Student Questionnaire Results

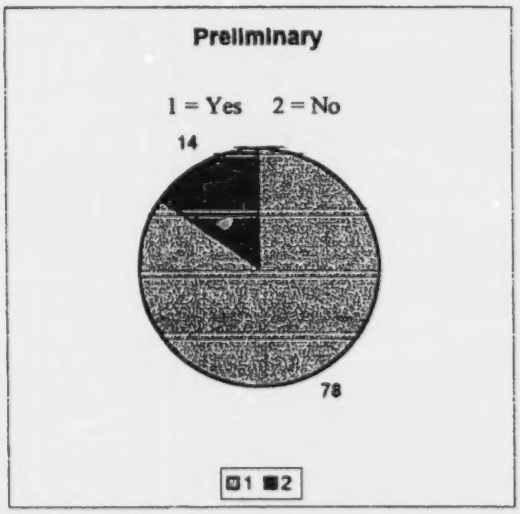
1 – Yes 2 – No

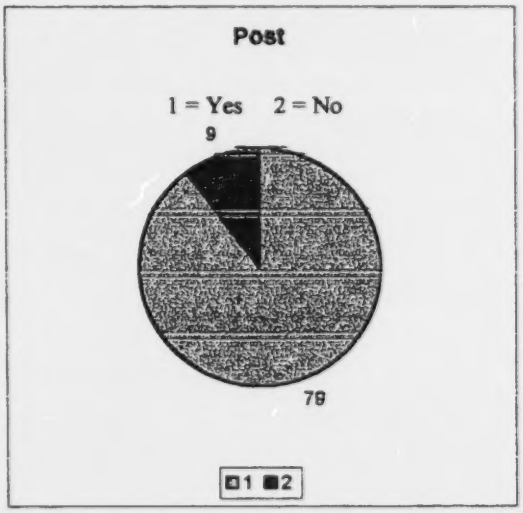
I have friends.





I like art.

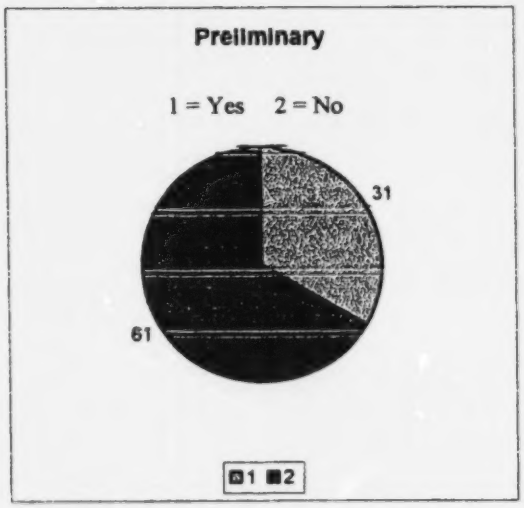


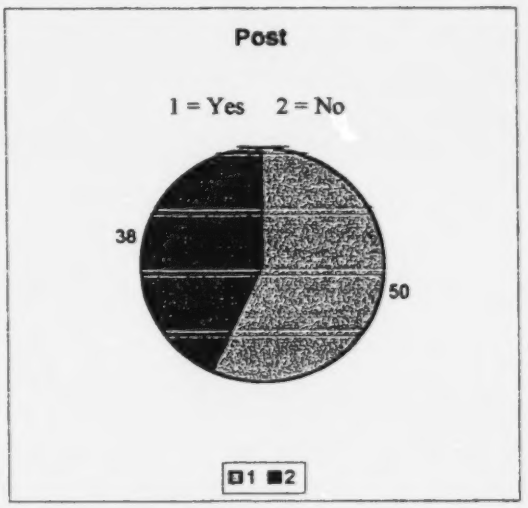


Student Questionnaire Results

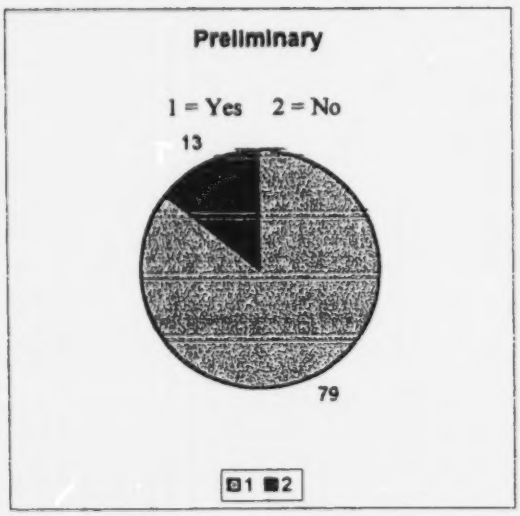
1 – Yes 2 – No

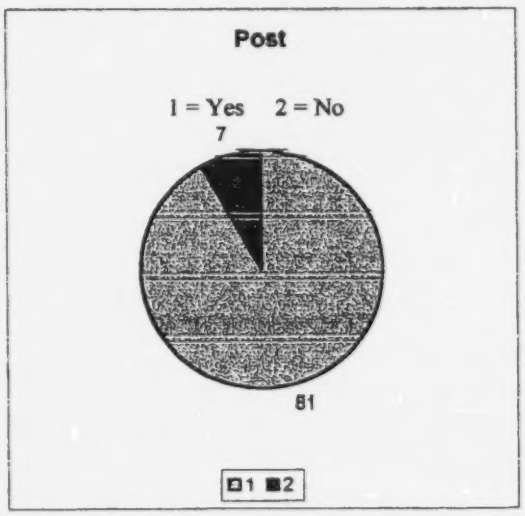
I do art everyday at school.





I like to listen to music.

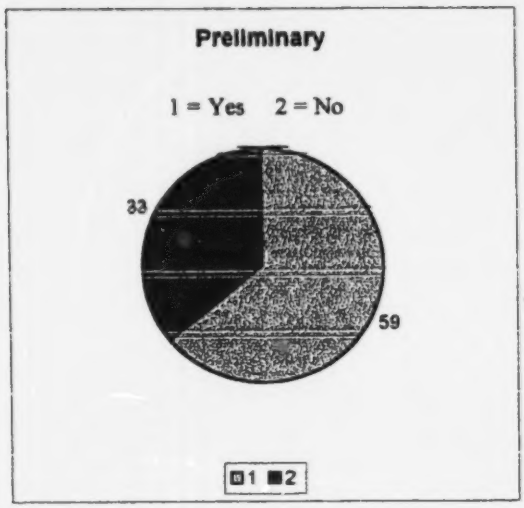


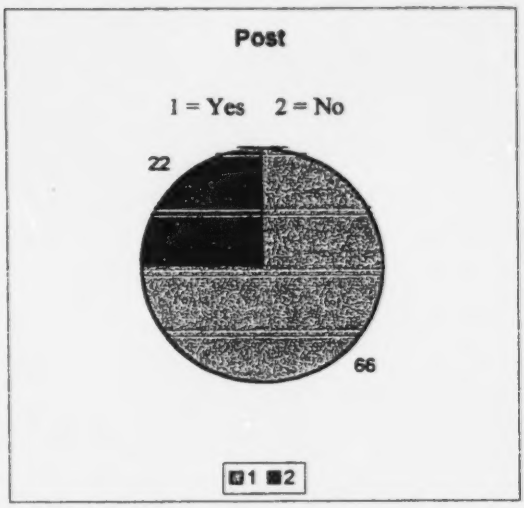


Student Questionnaire Results

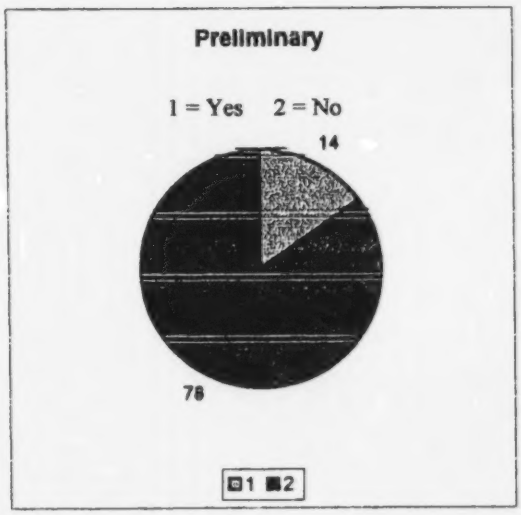
1 – Yes 2 – No

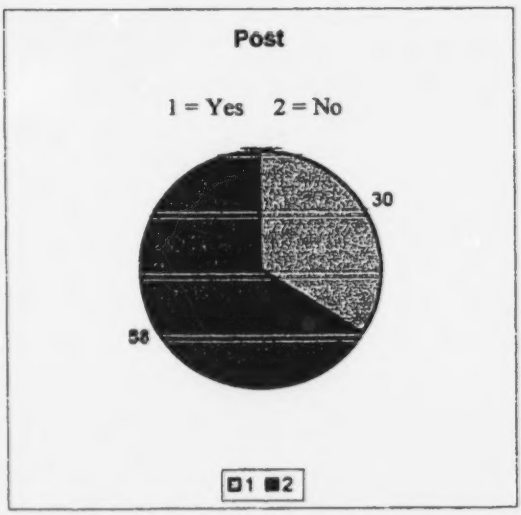
I like to sing.





I like to sing in front of a group.

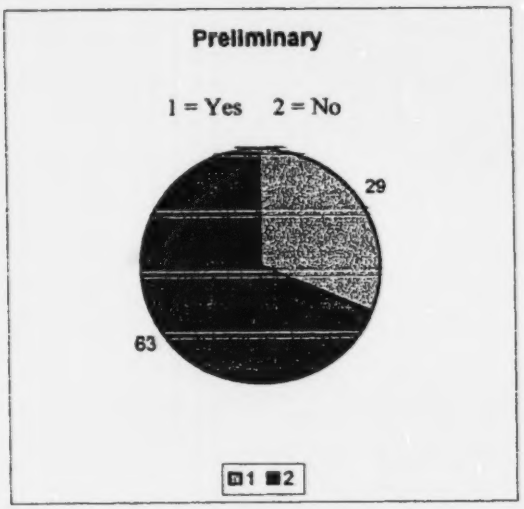


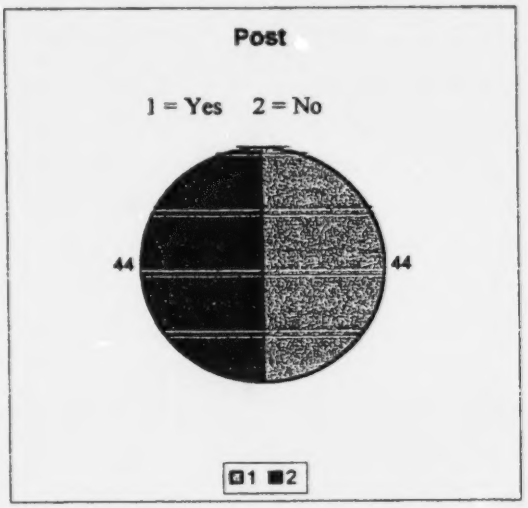


Student Questionnaire Results

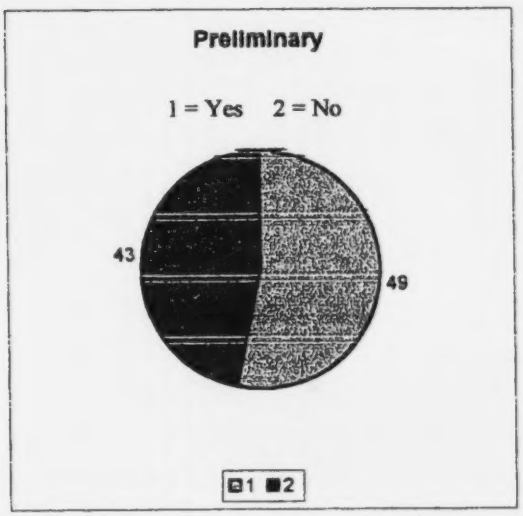
1 – Yes 2 – No

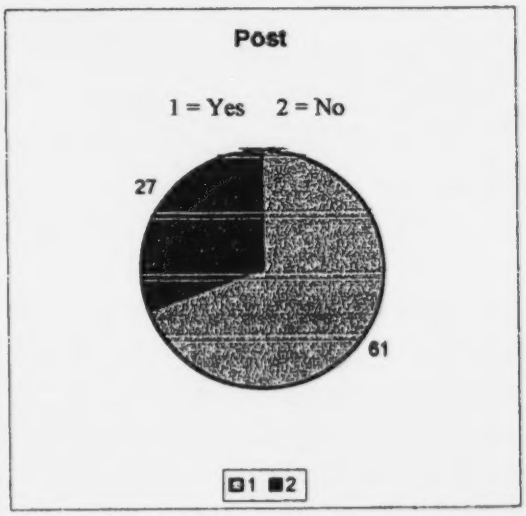
I sing everyday at school.





I like to dance.

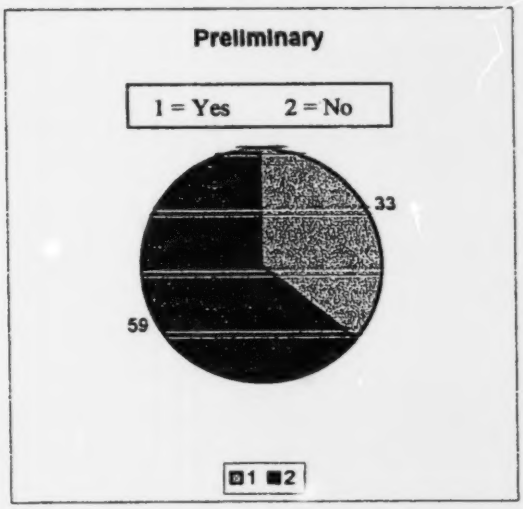


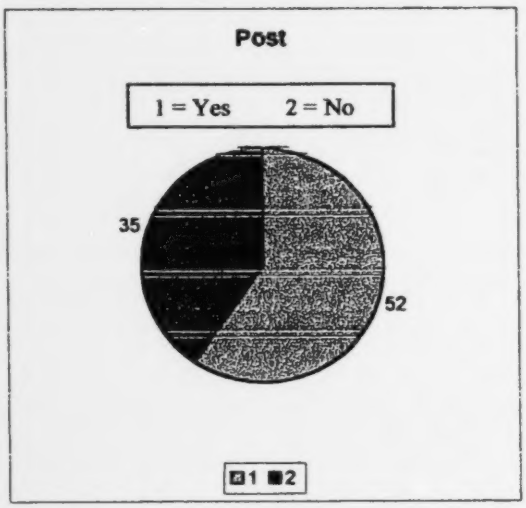


Student Questionnaire Results

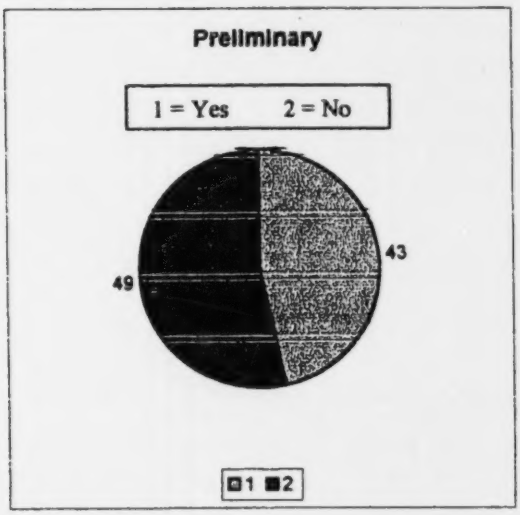
1 –Yes 2 - No

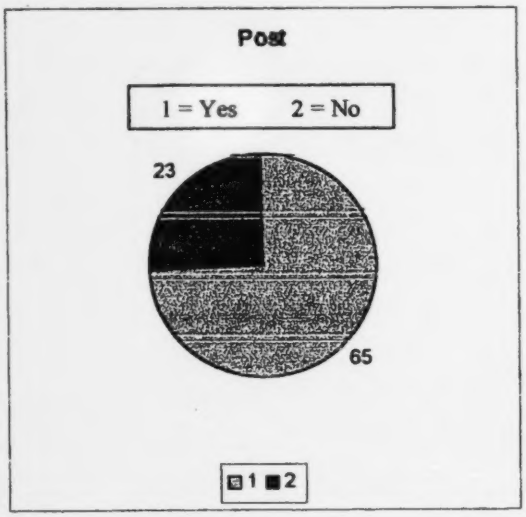
I would like to learn how to dance.





I enjoy pretending I am someone else.

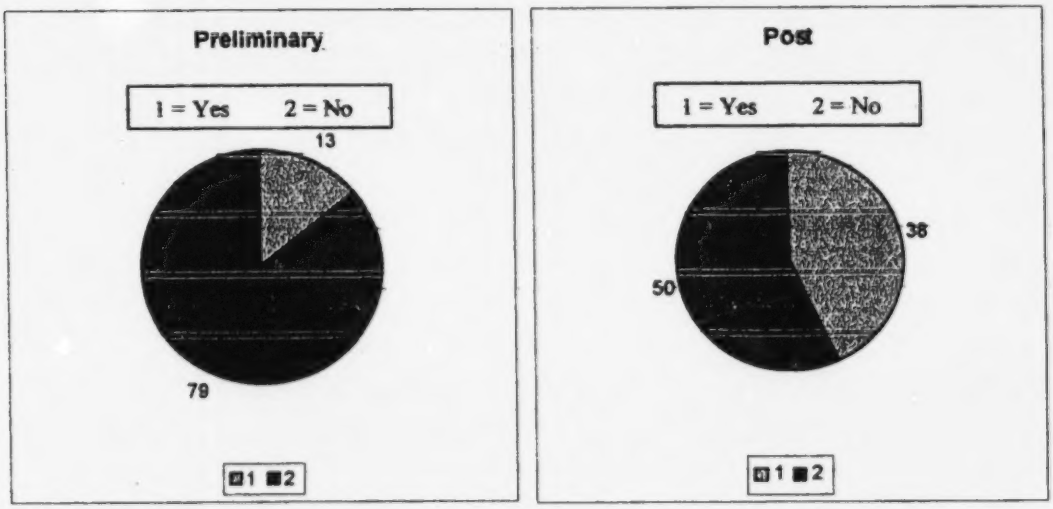




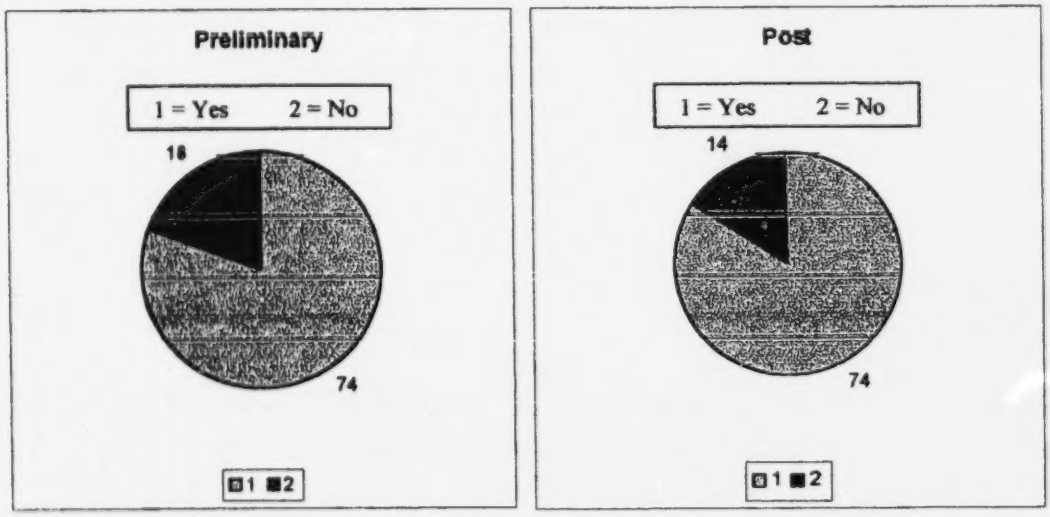
Student Questionnaire Results

1 – Yes 2 – No

I enjoy talking in front of the classroom.



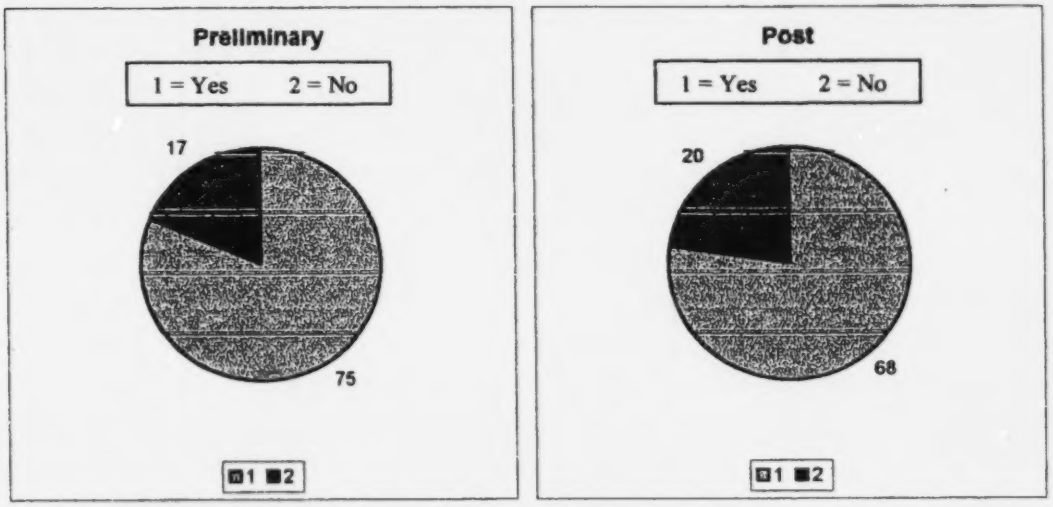
I would like to be in a play.



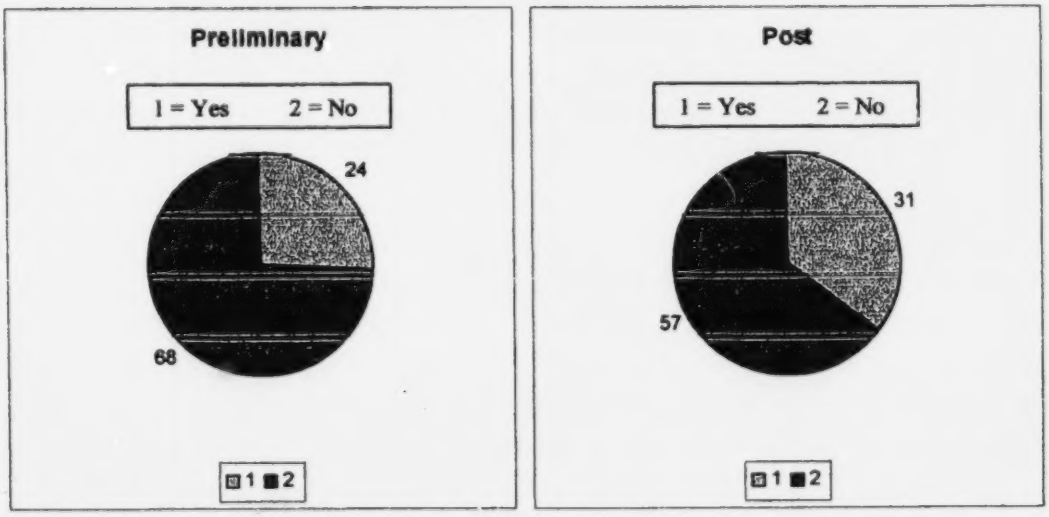
Student Questionnaire Results

1 – Yes 2 - No

It is easy for me to make friends.



I have trouble talking to other children.



Preliminary Parental Questionnaire

Section 1

													Total Questionnaires
Question 1													
Rating	**0**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**N/R**	
Responses	0	0	0	0	0	14	6	14	21	10	15	2	82
Question 2													
Rating	**0**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**N/R**	
Responses	0	0	0	7	4	7	6	19	11	16	5	7	82
Question 3													
Rating	**0**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**N/R**	
Responses	0	0	2	2	1	13	12	13	9	14	13	3	82
Question 4													
Rating	**0**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**N/R**	
Responses	0	0	0	3	5	6	10	17	13	15	10	3	82
Question 5													
Rating	**0**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**N/R**	
Responses	0	0	2	5	8	13	8	12	13	11	5	5	82
Question 6													
Rating	**0**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**N/R**	
Responses	2	0	2	3	7	18	10	9	9	12	5	5	82
Question 7													
Rating	**0**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**N/R**	
Responses	0	0	2	3	9	15	7	11	14	11	6	4	82
Question 8													
Rating	**0**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**N/R**	
Responses	2	0	2	2	2	10	8	8	14	16	14	4	82
Question 9													
Rating	**0**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**N/R**	
Responses	1	0	4	7	10	20	8	7	9	8	5	3	82
Question 10													
Rating	**0**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**N/R**	
Responses	0	0	0	4	4	11	13	11	8	13	15	3	82

Post Parental Questionnaire

Section 1

													Total Questionnaires
Question 1													
Rating	**0**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**N/R**	
Responses	0	0	0	2	1	9	2	2	13	16	20	0	65
Question 2													
Rating	**0**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**N/R**	
Responses	2	0	0	1	0	6	4	3	12	15	21	1	65
Question 3													
Rating	**0**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**N/R**	
Responses	0	0	1	0	2	9	4	3	10	10	26	0	65
Question 4													
Rating	**0**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**N/R**	
Responses	0	0	0	3	2	3	4	8	10	11	24	0	65
Question 5													
Rating	**0**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**N/R**	
Responses	1	0	3	2	0	6	4	4	12	15	18	0	65
Question 6													
Rating	**0**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**N/R**	
Responses	1	0	3	1	1	6	5	4	11	13	19	1	65
Question 7													
Rating	**0**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**N/R**	
Responses	0	0	0	1	1	1	4	7	11	12	26	2	65
Question 8													
Rating	**0**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**N/R**	
Responses	0	0	0	1	0	1	4	5	6	14	34		65
Question 9													
Rating	**0**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**N/R**	
Responses	1	2	3	3	4	16	6	5	12	4	8	1	65
Question 10													
Rating	**0**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**N/R**	
Responses	2	0	0	0	1	12	1	3	20	7	18	1	65

Preliminary Parental Questionnaire

Section 2

												Total Questionaires
Question 1												
Rating	**0**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10 N/R**	
Responses	0	0	0	0	0	4	1	1	20	22	33 1	82
Question 2												
Rating	**0**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10 N/R**	
Responses	0	0	0	0	0	4	0	3	15	16	44 0	82
Question 3												
Rating	**0**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10 N/R**	
Responses	0	0	0	0	0	4	2	3	15	19	39 0	82
Question 4												
Rating	**0**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10 N/R**	
Responses	0	0	0	0	0	3	2	8	14	21	34 0	82
Question 5												
Rating	**0**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10 N/R**	
Responses	0	0	0	3	0	5	5	11	28	18	12 0	82
Question 6												
Rating	**0**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10 N/R**	
Responses	2	4	5	5	9	16	4	8	9	5	5 10	82
Question 7												
Rating	**0**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10 N/R**	
Responses	2	0	0	2	1	8	5	7	10	16	31 0	82
Question 8												
Rating	**0**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10 N/R**	
Responses	0	0	2	0	0	6	4	2	11	19	38 0	82
Question 9												
Rating	**0**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10 N/R**	
Responses	0	3	5	6	6	23	11	13	7	4	0 4	82
Question 10												
Rating	**0**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10 N/R**	
Responses	0	2	1	1	1	17	15	14	10	7	11 3	82
Question 11												
Rating	**0**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10 N/R**	
Responses	3	0	3	4	3	16	7	9	7	10	16 4	82
Question 12												
Rating	**0**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10 N/R**	
Responses	0	0	0	0	0	0	0	0	3	7	71 1	82

Post Parental Questionnaire

Section 2

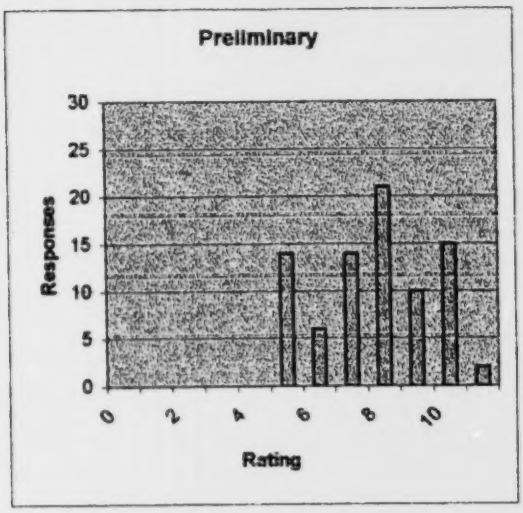
													Total Questionnaires
Question 1													
Rating	**0**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**N/R**	
Responses	0	0	0	0	0	2	3	5	11	19	25	0	65
Question 2													
Rating	**0**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**N/R**	
Responses	0	0	0	0	0	2	1	3	12	14	33	0	65
Question 3													
Rating	**0**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**N/R**	
Responses	0	0	0	0	1	0	0	0	13	20	31	0	65
Question 4													
Rating	**0**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**N/R**	
Responses	0	0	0	0	0	1	1	4	13	13	33	0	65
Question 5													
Rating	**0**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**N/R**	
Responses	0	0	0	0	2	2	5	17	15	12	12	0	65
Question 6													
Rating	**0**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**N/R**	
Responses	11	4	4	6	3	7	4	7	8	4	4	3	65
Question 7													
Rating	**0**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**N/R**	
Responses	1	0	1	0	0	4	1	5	12	10	31	0	65
Question 8													
Rating	**0**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**N/R**	
Responses	0	0	0	0	0	3	2	6	14	10	30	0	65
Question 9													
Rating	**0**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**N/R**	
Responses	1	1	12	6	9	12	5	5	6	3	5	0	65
Question 10													
Rating	**0**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**N/R**	
Responses	1	1	0	1	0	16	4	10	14	12	6	0	65
Question 11													
Rating	**0**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**N/R**	
Responses	0	0	2	0	1	9	4	8	16	9	14	2	65
Question 12													
Rating	**0**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**N/R**	
Responses	0	0	0	0	0	1	0	1	1	4	58	0	65

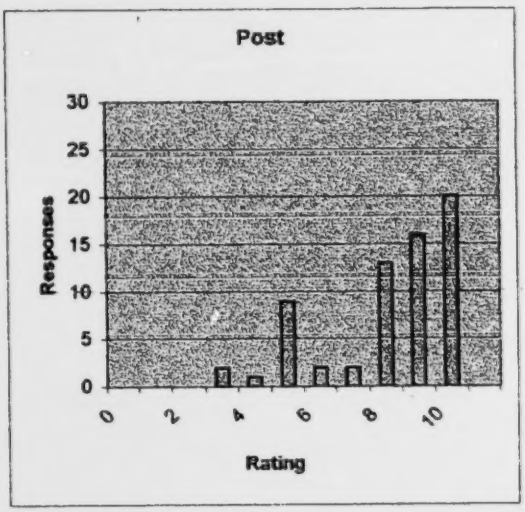
Parent Questionnaire Results

Section 1

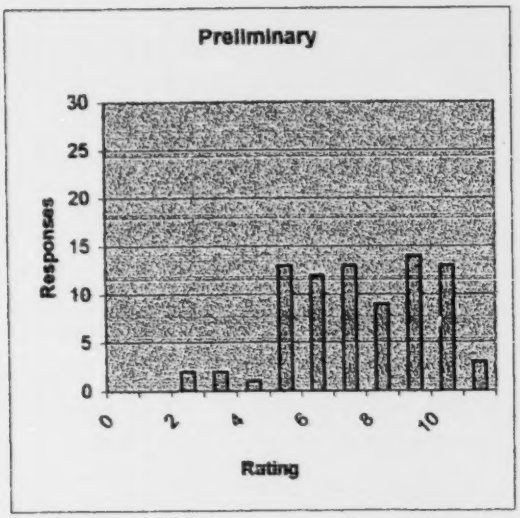
0 = Low 10 = High

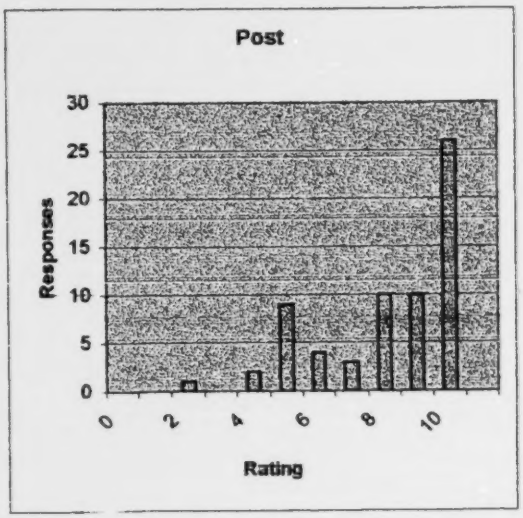
1. How much do you believe that your child enjoys his or her time at school?





2. How successful do you believe that the school has been in meeting your child's educational requirements?



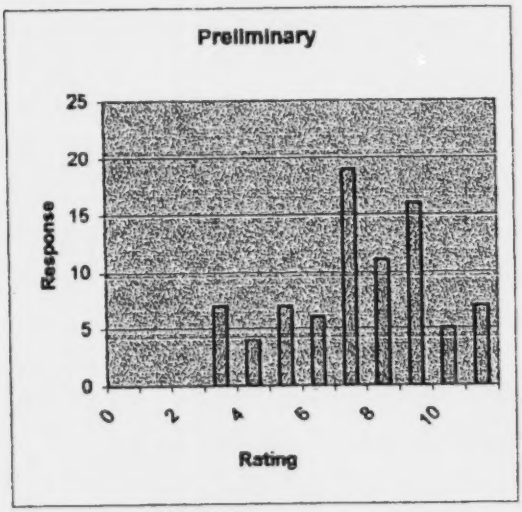


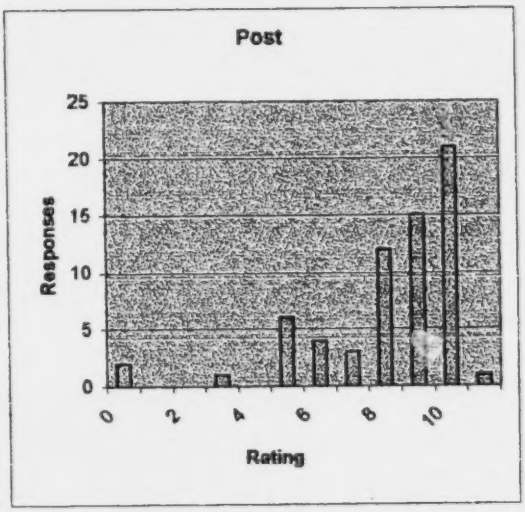
Parent Questionaire Results

Section 1

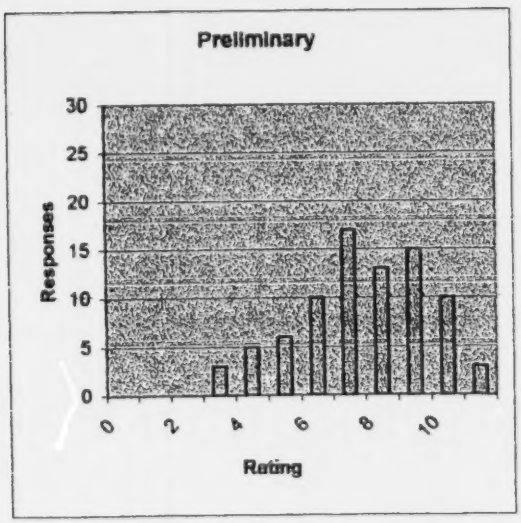
0 = Low	10 = High

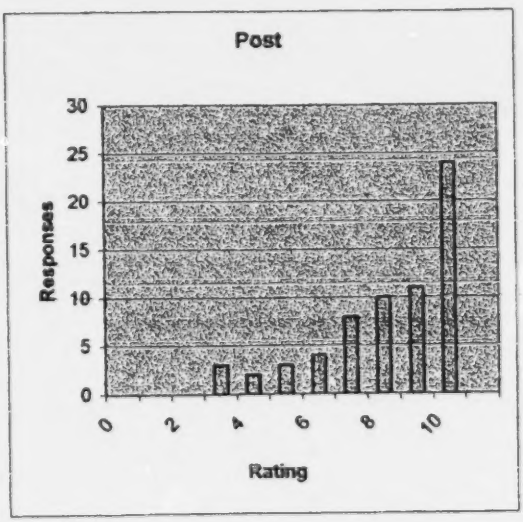
3. How would you rate the amount of support the school gives to your child?





4. How would you rate the quality and standard of Education that the school provides?



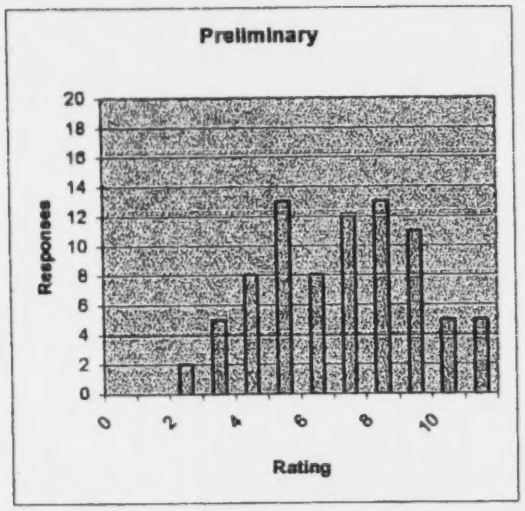


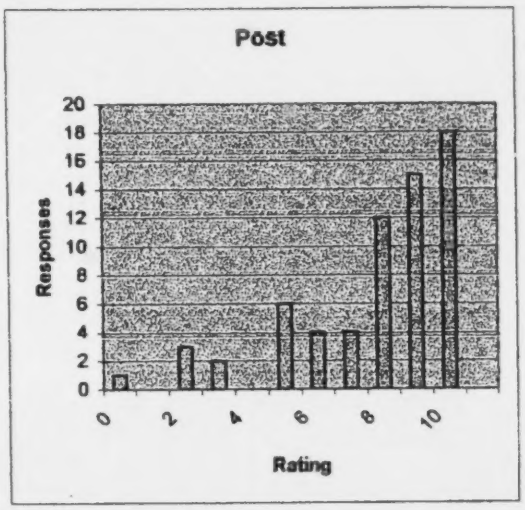
Parent Questionnaire Results

Section 1

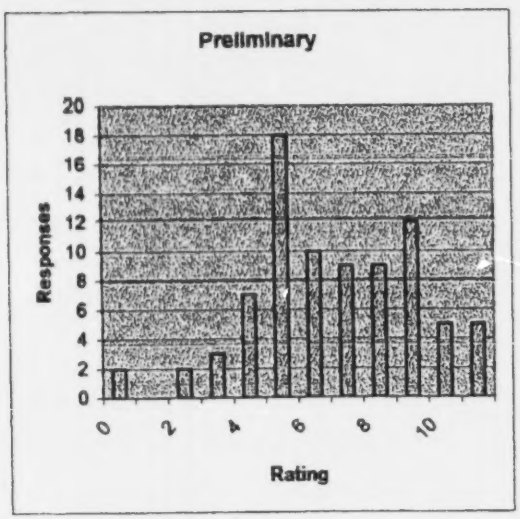
0 = Low 10 = High

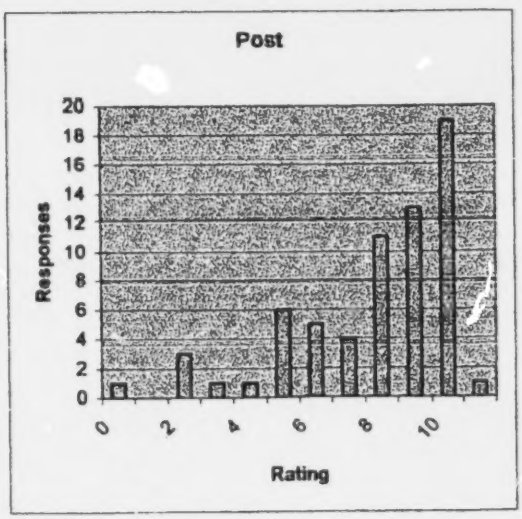
5. How successful do you believe the school has been in building your child's confidence?





6. How successful do you believe that the school has been in raising your child's self esteem?



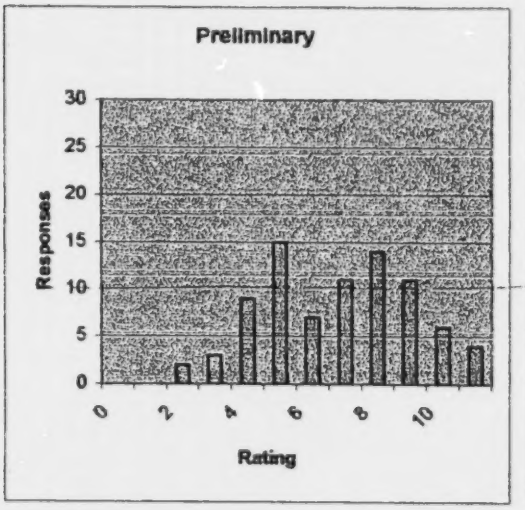


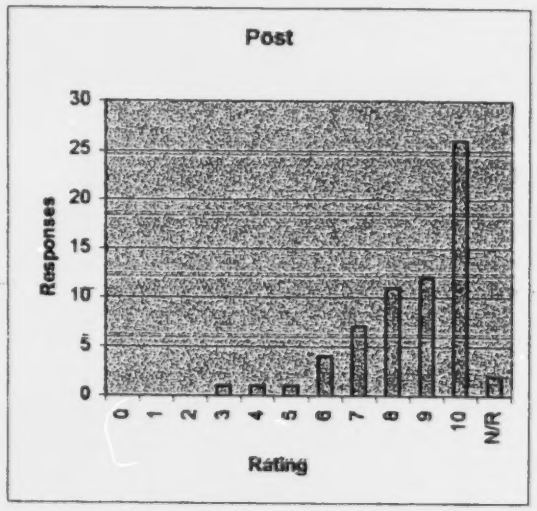
Parental Questionnaire Results

Section 1

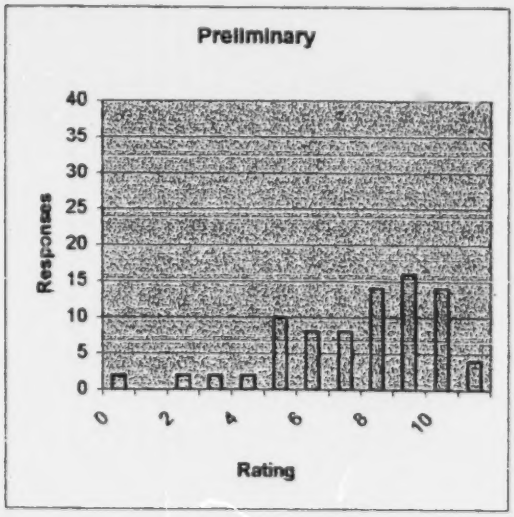
0 = Low 10 = High

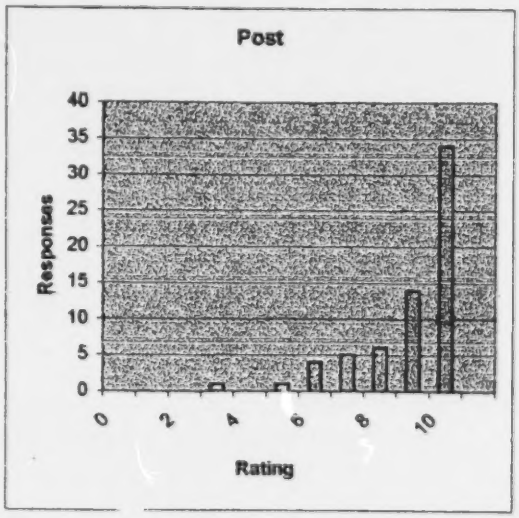
7. How approachable do you find the Head & Deputy Headteacher's and how easy is it to discuss your child'?





8. How easy do you find it to contact and talk with members of staff about your child's educational needs?



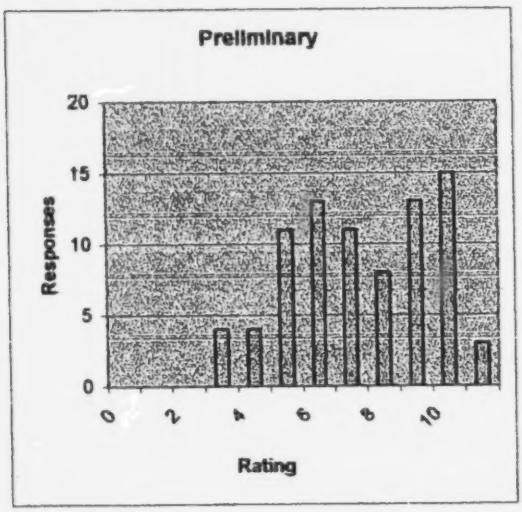


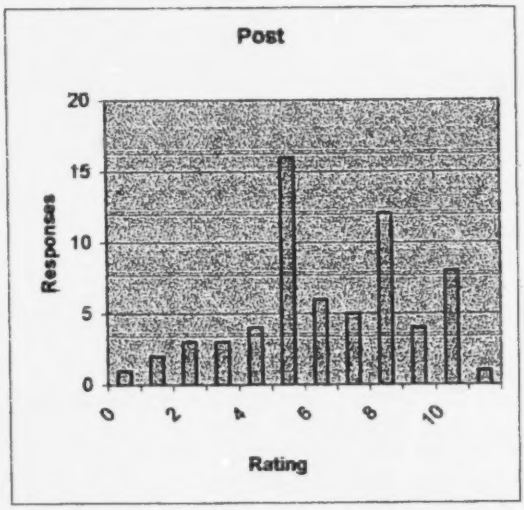
Parent Questionnaire Results

Section 1

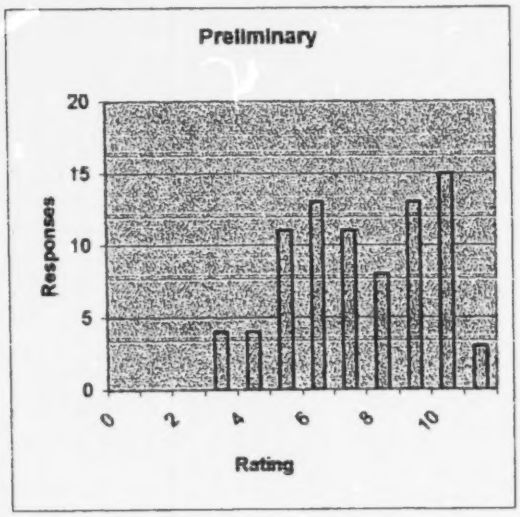
0 = Low 10 = High

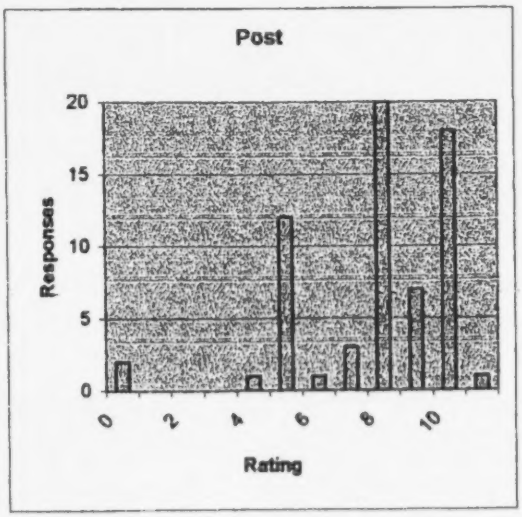
9. How much do you get involved with actively supporting Parents evenings and other initiatives at the school?





10. How much personal support do you give back to the school in order to help them provide your child with the best education possible?



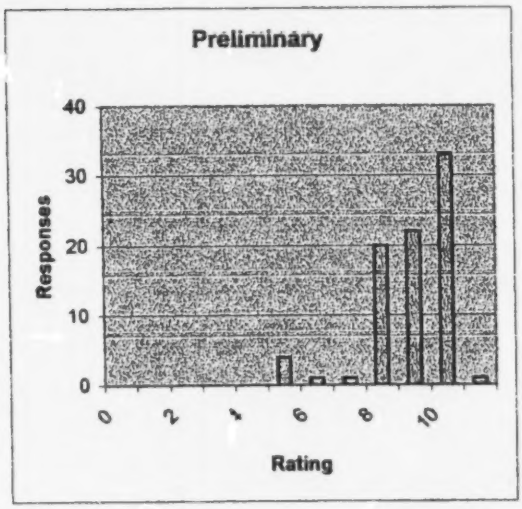


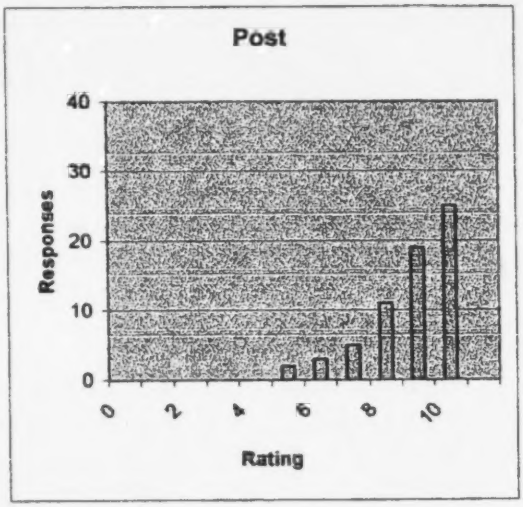
Parent Questionnaire Results

Section 2

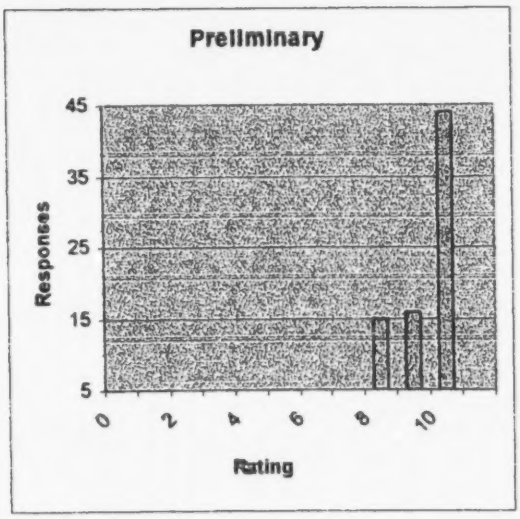
0 = Low	10 = High

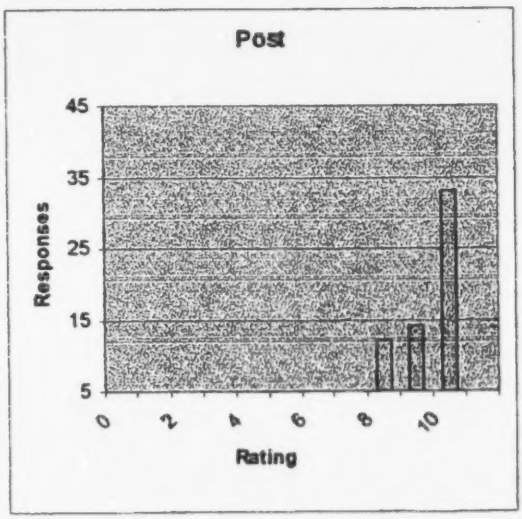
1. How happy do you believe your child is?





2. How much active support do you give to your child in helping them with their education?



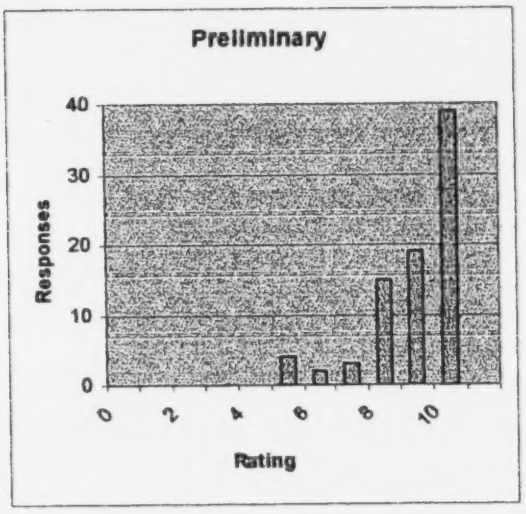


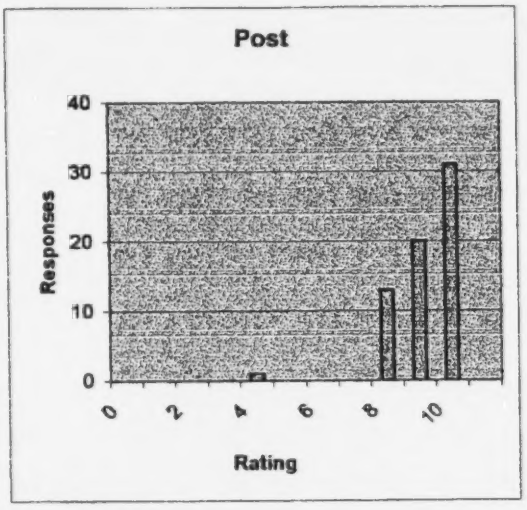
Parent Questionnaire Results

Section 2

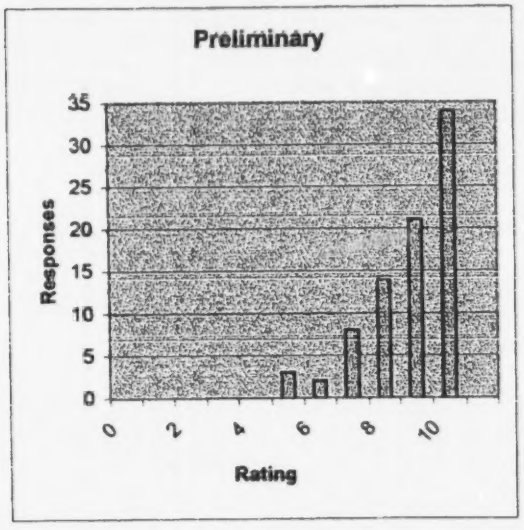
0 = Low 10 = High

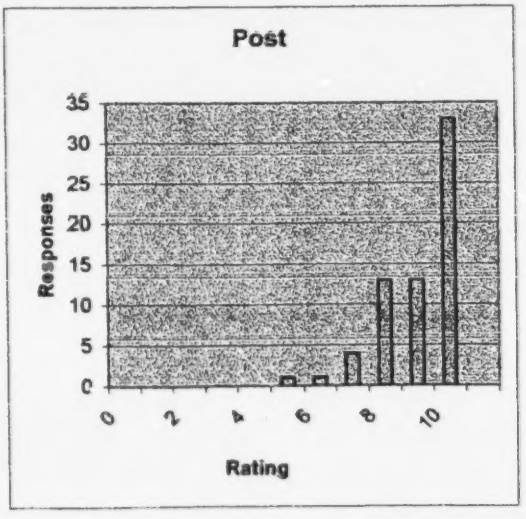
3. How well do you communicate with your child?





4. How easy do you find it to sit and talk with your children about their education and learning?



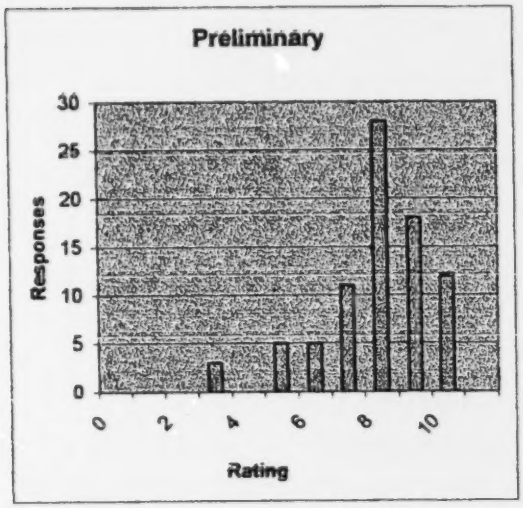


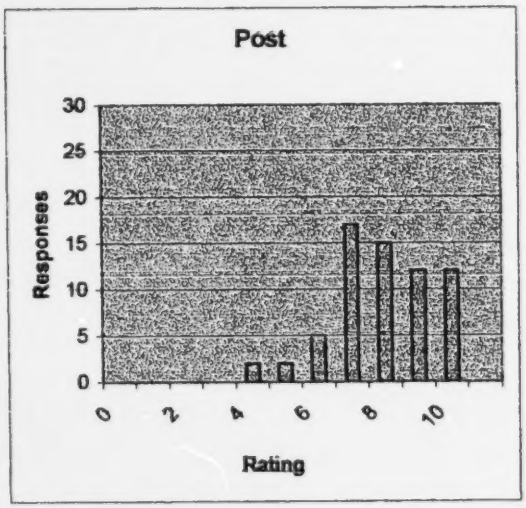
Parent Questionnaire Results

Section 2

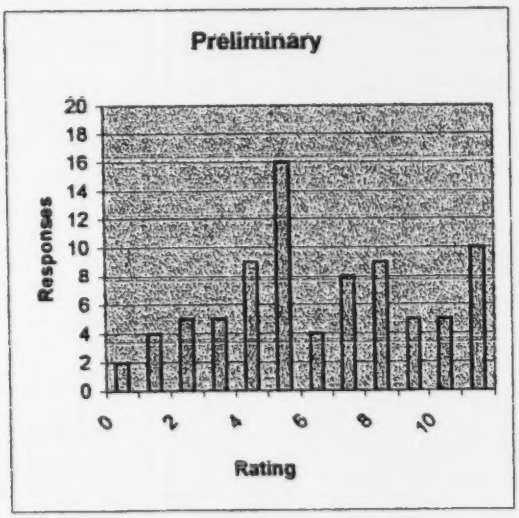
0 = Low 10 = High

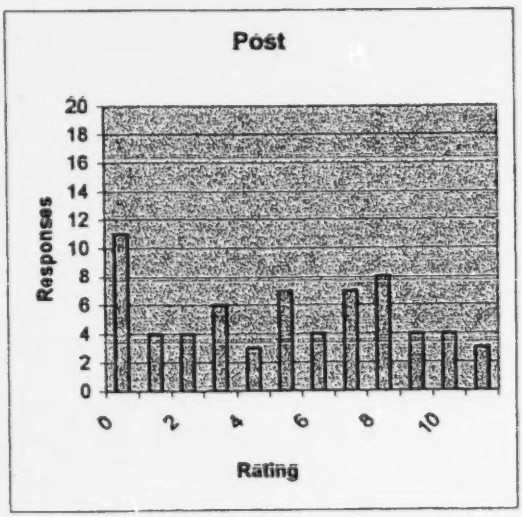
5. How would you assess the general behavior of your child whilst they are at home?





6. How stressed does your child become when preparing for or taking examinations?



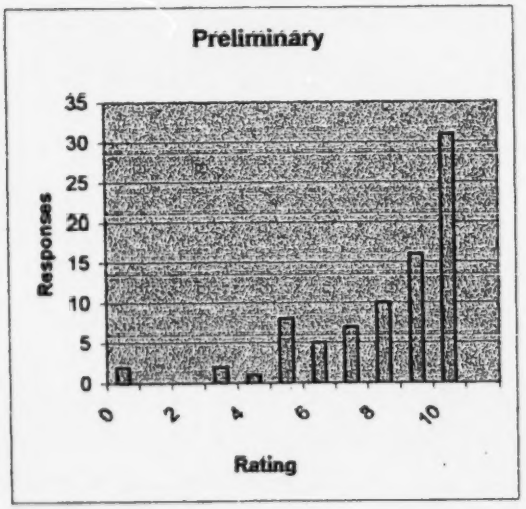


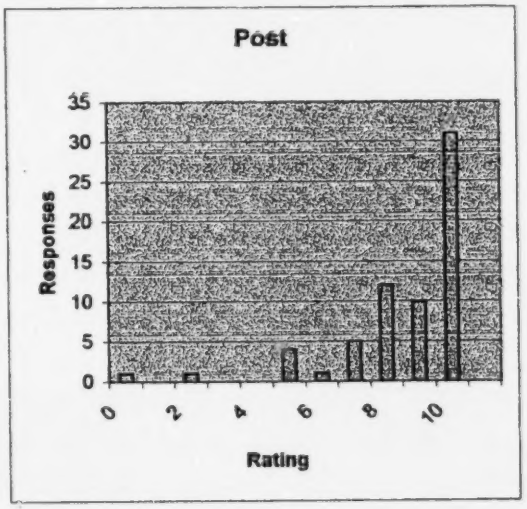
Final Questionnaire Results

Section

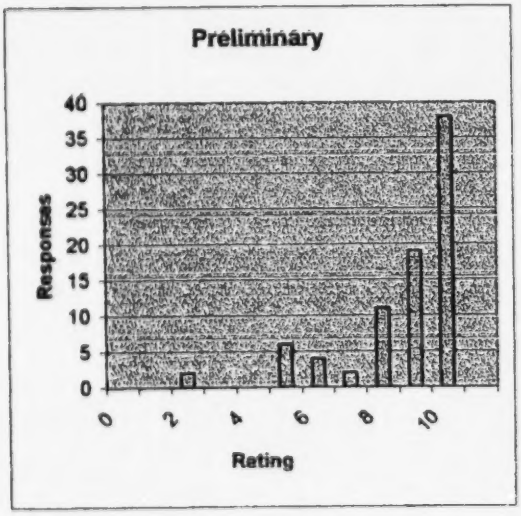
0 = Low 10 = Low

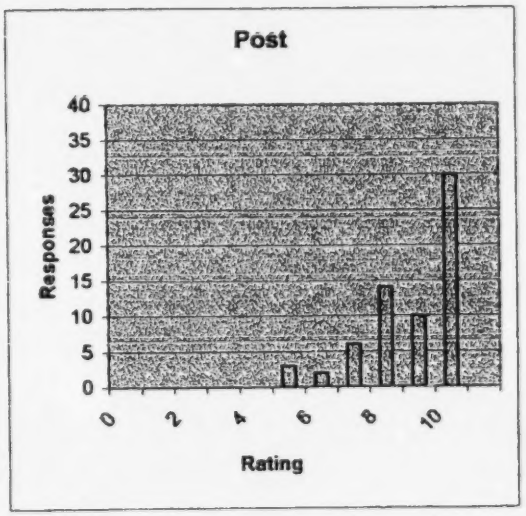
7. How aware are you of the fact that the food your child eats will actually affect his or her learning?





8. How aware are you of how important relaxation is in helping your child to improve their learning abilities?

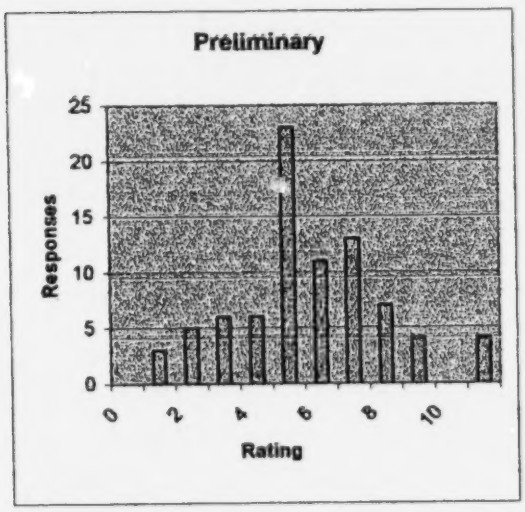


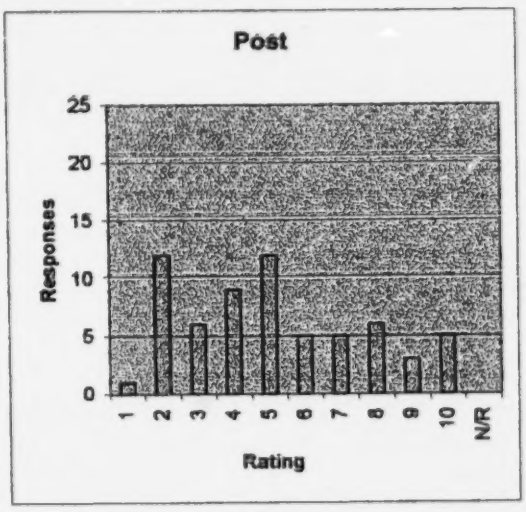


Parent Questionnaire Results

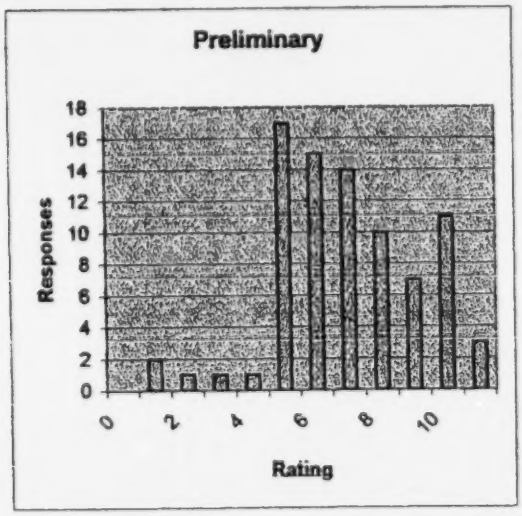
Section 2

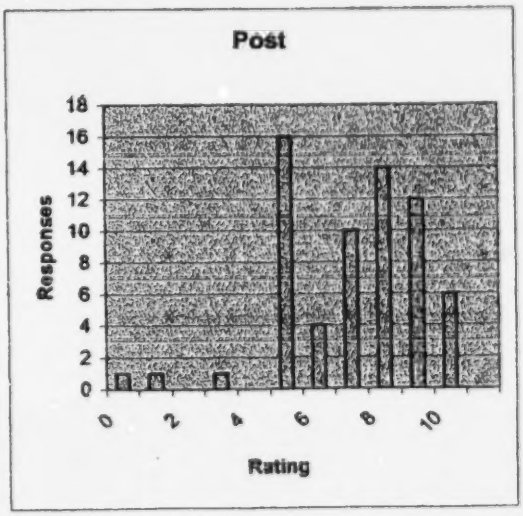
9. How much time does your child spend watching television?





10. How easy is it for your child to study and revise at home without any disturbance?

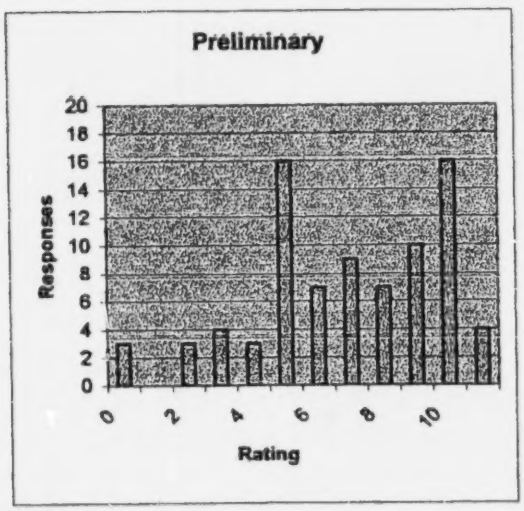


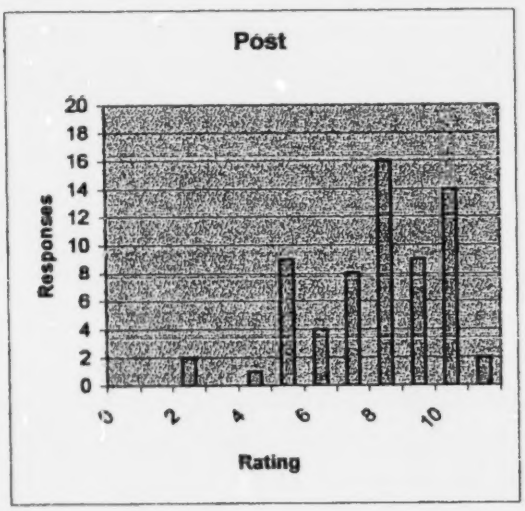


Parent Questionnaire Results

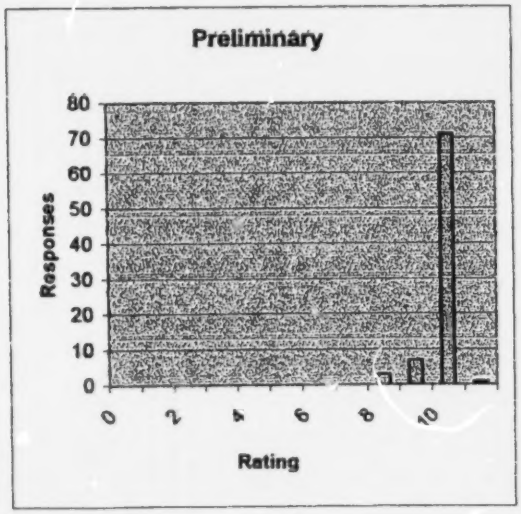
Section 2

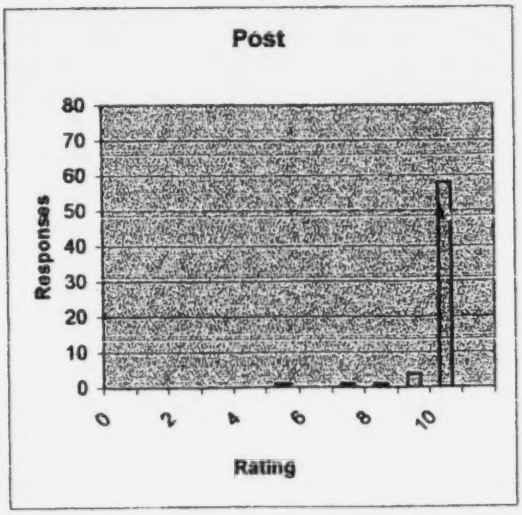
11. How would you rate the amount of outside support that is available to help you become a more effective parent?





12. How important do you believe that education is in helping your child to have a successful future?





Chapter 5

DISCUSSION

This study investigated the effects of a fine arts program in elementary age children's attitude, perceptions, motivation and development. There has been a tremendous amount of research on the arts and their effect on a student's social, emotional and academic development. Teaching the arts is an excellent way of teaching to all of the intelligences, as proposed by Dr. Howard Gardener of Harvard University.

Daniel Goleman (1995, asserts that Intelligent Quotient (IQ) is not destiny. He comes to this assumption after groundbreaking brain and behavioral research. His findings illustrate that individuals with high IQ's do not necessarily excel like those of moderate IQ. Moderate IQ individuals have "emotional intelligence", one he phrases as a "different way of being smart". These are the people who truly succeed in life. They maintain good character, self-discipline, and are compassionate human beings, the very traits needed if our nation is to prosper.

Howard Gardner (1993) maintains that all seven intelligences are needed to effectively function in society. Teachers, consequently, should think of all intelligences as equally significant. This is in great dissimilarity to traditional educational systems, which classically place an overpowering importance on the development of mathematical and linguistic intelligences. Consequently, Gardner's Theory of Multiple Intelligences implies that teachers should recognize and teach to a broader range of skills and talents.

Every individual possesses the seven intelligences. However, it is up to educators to help develop them. As each child learns in his/her own particular manner or has his/her own learning style, it is still left up to the classroom teacher to accommodate them (Gardner, 1983).

Although it is impossible for a teacher to teach to all of the learning styles found within the classroom, it is possible for the teacher to show students how to utilize their more expanded intelligences. This, in turn, supports the understanding of a topic that typically utilizes the students' weaker intelligences (Lazear, 1992).

An additional implication is that teachers might arrange the presentation of material in a method, which engages most, or all of the intelligences. An example that the researcher utilized included teaching a unit on the rainforest. Lesson plans would include a variety of books to read, listening to rainforest music and poetry, making a weather graph, studying the layers by using a map, making animal puppets, and performing a dramatization of the forest. This type of presentation permits a teacher to strengthen the same material in an assortment of ways, plus it adds enthusiasm and excitement in learning. When stimulating a wide variety of intelligences, teaching in this manner can foster the progress of a deeper understanding of the subject matter.

A letter written by the Superintendent of schools after "Patriotism 2000" cites: "Your presentation is one of the most effective examples of successful marketing that has occurred this year", a year when the Board's major goal for the year was "marketing of our schools." He expressed pleasure that every student was given an opportunity to make an "on-stage" contribution, and it was obvious the community and parents were as equally pleased.

SUMMARY

According to author Sam Farr (1990), John F. Kennedy's words still ring true today: "Inevitably our society will be remembered and judged by our contributions to the human spirit. Regardless of the technological and scientific advances made in this

century, what future generations will acknowledge will be the advances we make in furthering a civil society".

As leading researchers continue to pontificate the importance of the arts in education, Jackie Frisbee, principal of Hanna Woods Elementary School in Chesterton, Missouri, says that the benefits are endless. "I see them teaching kids respect for talent and creativity, both their own and that of others. And that increases their love of learning. My feeling is that the arts enrich a student's whole life." Steve Seidel of Project Zero agrees that is what education is all about. He cites: "The job of education is to be engaging and challenging, to address important issues in human experience, to inspire children to think hard, and to provide them the opportunity to demonstrate what they've learned. Seems a shame not to link the two enterprises" (Buchbinder, 1999).

The arts are the "alternative" subjects in American education, and they suffer all the indignities of the low status, neglect, poverty, and powerlessness (Geoghegan, 1994). It is recommended that further studies be done and that legislation be passed to ensure that the arts become a more vital part of our elementary education system.

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August 30, 2000

Mrs. Beverley Swann-Hudkins
Sedalia Elementary School
Route 2 Box 272
Salem, WV 26426

Dear Beverley:

This letter is in regards to the research you need to conduct in order to fulfill your Master of Education Degree at Salem International University entitled "The Effects of an Elementary Fine Arts Program on Student Development".

I am granting permission for you to do a parental and student survey at Sedalia Elementary School.

Sincerely,

Jeffrey H. Moss
Superintendent

JHM/ct

August 29, 2000

Dear Parents,

I am currently working on my Masters of Arts in Education, at Salem-Teikyo University. One of the requirements for my degree is to write a thesis. I have chosen to conduct my research on "The Effects of an Elementary Fine Arts Program on Student Development". I am requesting your permission to do a preliminary and post student and parent survey concerning this topic. Following your permission I will implement a program that will teach all aspects of the fine arts for the next several weeks. I am really excited about this endeavor as well as working with your child.

Would you please fill out the following form and send it back to me as soon as possible. I'm looking forward to hearing from you!

Thank you,

Beverley Swann-Hudkins

My child _____has permission to participate in a research project and participate in the fine arts program being implemented by Beverley Swann-Hudkins during the 2000 – 2001 school year.

Parent Signature_____Date_____

My child _____does not have permission to participate in a research project and participate in the fine arts program being implemented by Beverley Swann-Hudkins during the 2000 – 2001 school year.

Parent Signature_____Date_____

Appendix C

Dear Parent,

The following series of question relate specifically to your feelings, attitudes and beliefs about the education system and the school that your child attends.

Please read each question carefully and give each one a rating from Zero (0) to Ten (10). With 0 being the lowest and 10 the highest.

	Questions	Rating 0 to 10
1	How much do you believe that your child enjoys his or her time at school?	
2	How successful do you believe that the school has been in meeting your child's educational requirements?	
3	How would you rate the amount of support the school gives to your child?	
4	How would you rate the quality and standard of Education that the school provides?	
5	How successful do you believe the school has been in building your child's confidence?	
6	How successful do you believe the school has been in raising your child's self esteem?	
7	How approachable do you find the Head & Deputy Headteacher's and how easy is it to discuss your child's needs with them?	
8	How easy do you find it to contact and talk with members of staff about your child's educational needs?	
9	How much do you get involved with actively supporting Parents evenings and other initiatives at the school?	
10	How much personal support do you give back to the school in order to help them provide your child with the best education possible?	

The following series of question relate specifically to your feelings, attitudes and beliefs about You and your Child.

Please read each question carefully and give each one a rating from Zero (0) to Ten (10). With 0 being the lowest and 10 the highest.

	Questions	Rating 0 to 10
1	How happy do you believe your child is?	
2	How much active support do you give to your child in helping them with their education?	
3	How well do you communicate with your child?	
4	How easy do you find it to sit and talk with your children about their education and learning?	
5	How would you assess the general behaviour of your child whilst they are at Home?	
6	How stressed does your child become when preparing for or taking examinations?	
7	How aware are you of the fact that the food your child eats will actually effect his or her learning?	
8	How aware are you of how important relaxation is in helping your child to improve their learning abilities?	
9	How much time does your child spend watching television?	
10	How easy is it for your child to study and revise at home without any disturbances?	
11	How would you rate the amount of outside support that is available to help you become a more effective parent?	
12	How important do you believe that education is in helping your child to have a successful future?	

STUDENT QUESTIONNAIRE	Yes	No
1. I like coming to school.	___	___
2. I am shy.	___	___
3. I feel good about being me.	___	___
4. Learning is fun for me.	___	___
5. My teacher makes school fun.	___	___
6. School is a happy place.	___	___
7. I have friends.	___	___
8. I like art.	___	___
9. I do art everyday in school.	___	___
10. I like to listen to music.	___	___
11. I like to sing.	___	___
12. I like to sing in front of a group.	___	___
13. I sing everyday at school.	___	___
14. I like to dance.	___	___
15. I would like to learn how to dance.	___	___
16. I enjoy pretending I am someone else.	___	___
17. I enjoy talking in front of the classroom.	___	___
18. I would like to be in a play.	___	___
19. It is easy for me to make friends.	___	___
20. I have trouble talking to other children.	___	___

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Signature: Beverley Swann-Hudkins	Printed Name/Position/Title: Beverley Swann-Hudkins
Organization/Address: Rt. #6, Box 558-D Clarksburg, WV 26301	Telephone: 304-622-1468 FAX:
	E-Mail Address: swannber@aol Date: June 12, 2002

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